

SCREENLAND

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CONGRESS
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★
CLARK GABLE in COLOR

★
New Candid photos of
BOGART and BACALL

★
This is What I Believe
By JUDY GARLAND

★
Esther Williams and Van Johnson

SEP 17 1945

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**leaves your hair so lustrous,
yet so easy to manage!**

Only Drene Shampoo with Hair Conditioning action gives you this wonderful combination of beauty benefits! ✓ *Extra lustre* . . . up to 33% more sheen than with any kind of soap or soap shampoo! Because all soaps leave a film on hair which dulls lustre, robs your hair of glamour! Drene leaves no dulling film, brings out all the lovely gleam. ✓ *Such manageable hair* . . . easy to comb into smooth, shining neatness, right after shampooing . . . due to the fact that the new improved Drene has a wonderful hair conditioning action. ✓ *Complete removal of unsightly dandruff*, the very first time you use this wonderful improved shampoo. So insist on Drene with Hair Conditioning action, or ask your beauty shop to use it!

Jewels in your Hair

for After-Dark Glamour

Dramatize the beauty of your hair, focus attention on your smart hair-do! For evening occasions, wear jewels in your hair!

LISA FONSSAGRIVES . . . glamorous New York fashion model, Cover Girl and "Drene Girl" . . . shows you, on this page, three smart hair-dos dramatized with jewels!

THIS TURQUOISE TIARA certainly calls attention to Lisa's shining topknot of puffs! A twisted double strand of pearls or a string of large gold beads would also look lovely encircling the puffs! But you'll not get the maximum combination of lustre and manageability from your shampoos unless you use Drene Shampoo with Hair Conditioning action, as Lisa always does!

A GOLD BRACELET was used by Lisa for this stunning back arrangement. Ends of hair are drawn through bracelet, then pulled upward. That extra shining-smooth look is due to Drene Shampoo with Hair Conditioning action.

WEAR LARGE COMBS set with brilliant stones or pearls, on either side of this double-puff topknot arrangement! But first, wash your hair in Drene Shampoo with Hair Conditioning action. No other shampoo leaves hair so lustrous, yet so easy to manage!



Drene Shampoo

WITH HAIR CONDITIONING ACTION
Product of Procter & Gamble



"How about a love life of your own, Pet?"



GIRL: Umm... Hardly my Big Year, is it?

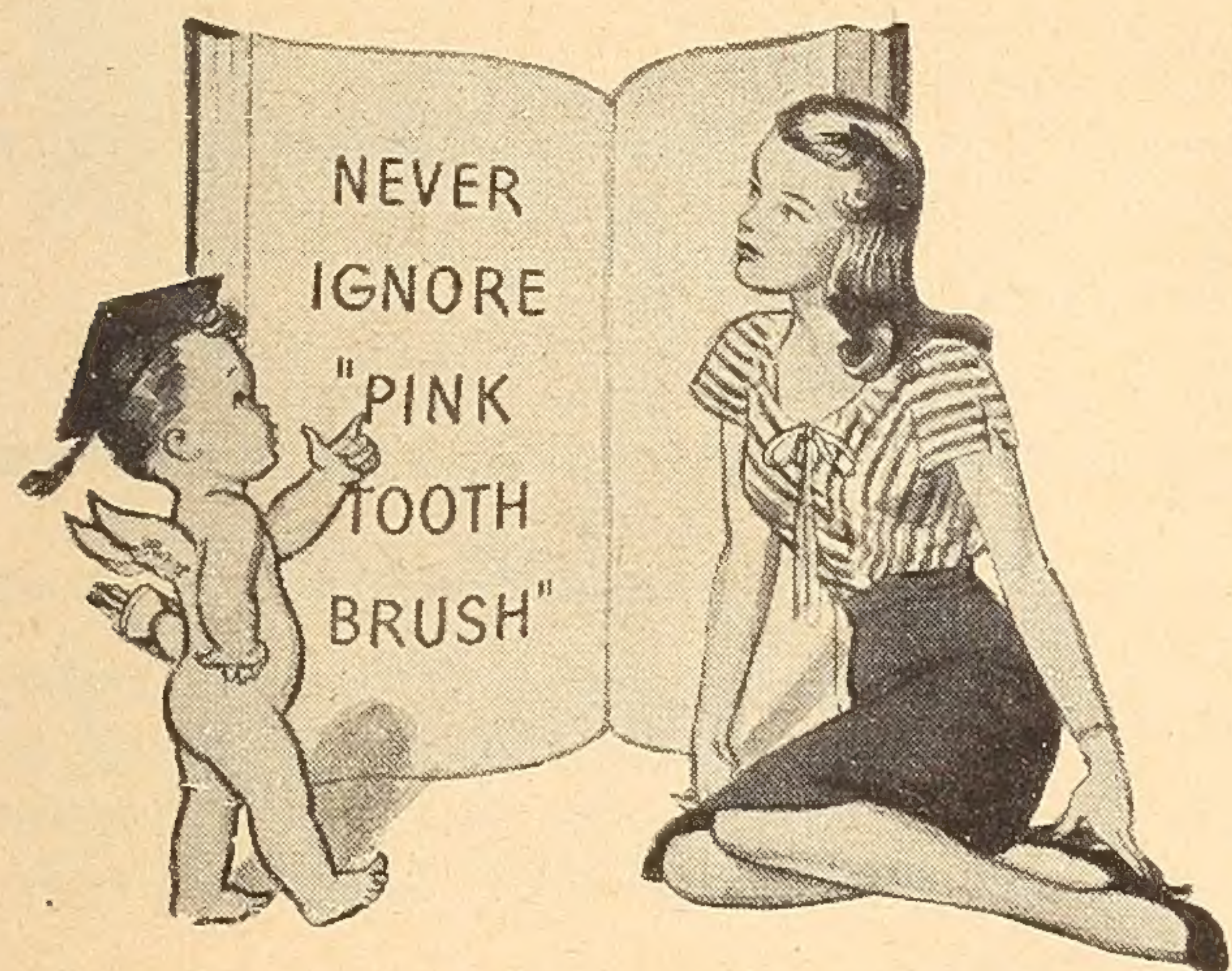
CUPID: But it *could* be, Cupcake. It *could* be.

GIRL: Of *course* it could! Just let somebody leave me a million dollars, for instance. Or give me a big movie contract. Or even a new face. Or—

CUPID: ...or just teach you that even a *plain* girl can be pretty if she'll smile! If she'll sparkle at people!

GIRL: If she *can* sparkle at people... which *I can't*. Not with my dull teeth. And I brush 'em, too. And—

CUPID: Ever see "pink" on your tooth brush?



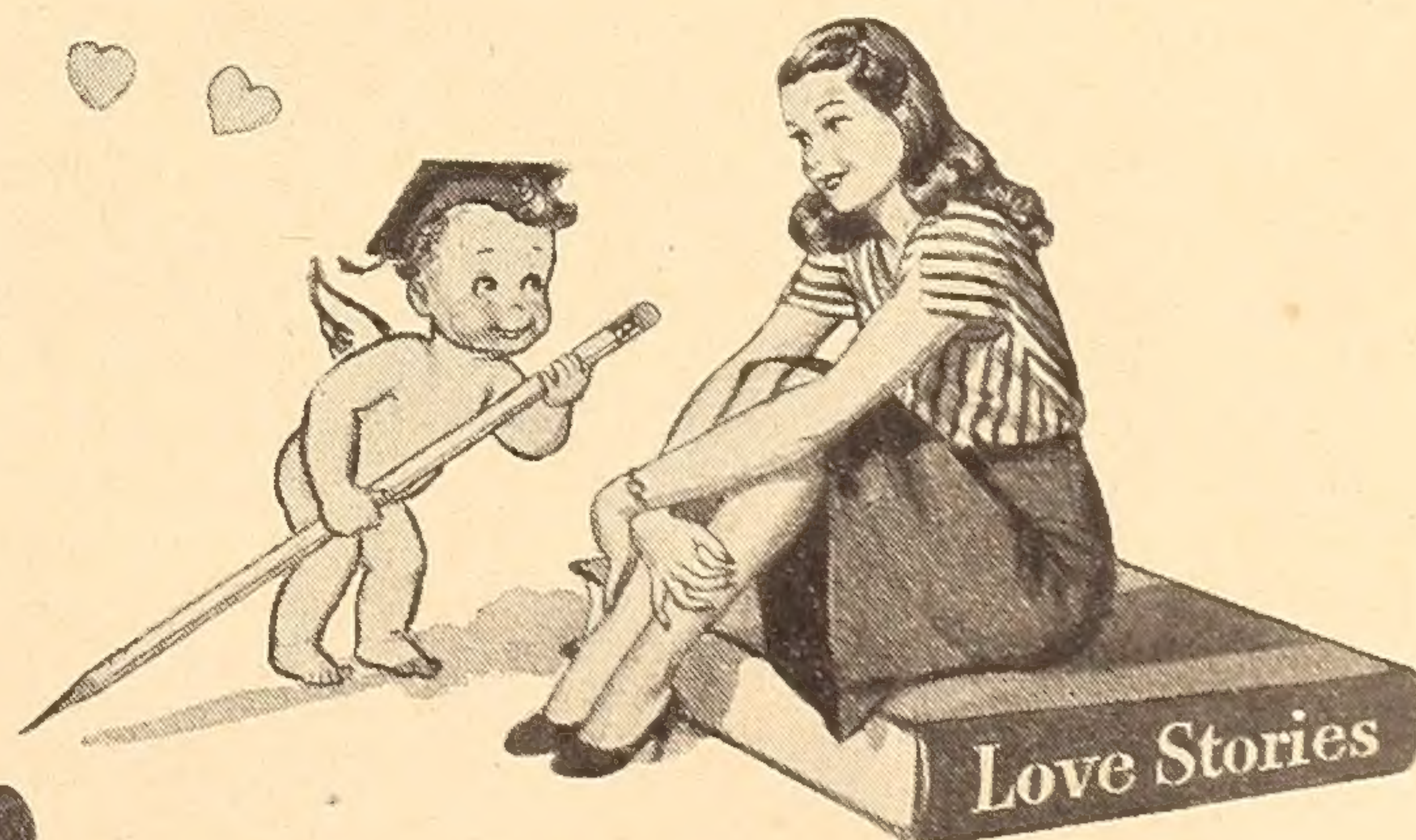
gums. Massage a little extra Ipana on your gums when you brush your teeth and you help your gums to healthier firmness. And healthier gums means sounder, brighter teeth. *And* a smile that'll help you to your own love life! Start with Ipana and massage today!

GIRL: Well, lately, but—

CUPID: But *what*? Don't you know that's a warning to see your dentist? He may find your gums have become tender, robbed of exercise by today's soft foods. And he may suggest, "the helpful stimulation of Ipana and massage."

GIRL: And *that'll* help my smile?

CUPID: Chick, Ipana not only cleans teeth. It's specially designed, with massage, to help your



Product of Bristol-Myers

For the Smile of Beauty

IPANA AND MASSAGE

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!



GINGER

How's your tan? Summer working out nicely? We have a suggestion to top it off—a "Week-end At The Waldorf".

Forsake the vales and hills, the rills and lakes. Try the Great Indoors. Pleasure guaranteed; good hunting.

Of course the hunting is the Boy-Chases-Girl variety, but that's good too. Especially when it's Walter Pidgeon after Ginger Rogers and Van Johnson after Lana Turner.



LANA



WALTER

Ginger plays Irene Malvern, the movie star. Walter plays Chip Collyer, the war correspondent. Lana plays Bunny Smith, the hotel stenog. And Van plays Captain Hollis, who's in a bad way.

Anything can happen in a big hotel. Well, anything *does* happen. And it all happens adroitly, amusingly, excitingly.

It's a picture charged with intrigue. It excites. It has hearty laughter. There's also music provided by Xavier Cugat. We like all of it.



VAN

You may go so far as to think "Week-end At The Waldorf" is the best picture of the year. We *know* it's first class.



Along with those other big stars you meet Edward Arnold, who plays a tycoon; Phyllis Thaxter, a worried bride; Keenan Wynn, a cub reporter; Robert Benchley, a columnist; Leon Ames, a father; Lina Roday, a hot tamale; Samuel Hinds, an oil magnate.



It's a big "Week-end". Thank Robert Z. Leonard, the director. Thank Sam and Bella Spewack, screen playwrights, who took an idea from a play by Vicki Baum. Thank Guy Bolton who made the adaptation. Thank Arthur Hornblow, Jr. who produced it all.

And thank

—Leo



SCREENLAND

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Cover Portrait of ESTHER WILLIAMS and VAN JOHNSON co-starring in their next film for MGM

OCTOBER, 1945

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MEMBER AUDIT BUREAU OF CIRCULATIONS

*They had a date with fate...
and a rendezvous with love!*



GINGER ROGERS

as the lovely but lonely star who finds romance!

LANA TURNER

travels from 10th Ave. to Park—on curves!

WALTER PIDGEON

fresh from adventure—and plenty fresh!

VAN JOHNSON

Purple Heart hero with his heart on his sleeve!



M-G-M

invites you
to come on
an exciting
and romantic...



Week-end at the Waldorf

EDWARD ARNOLD • PHYLLIS THAXTER • KEENAN WYNN • ROBERT BENCHLEY

LEON AMES • LINA ROMAY • SAMUEL S. HINDS

and XAVIER CUGAT and his ORCHESTRA • A ROBERT Z. LEONARD PRODUCTION

Screen Play by Sam and Bella Spewack. Adaptation by Guy Bolton. Suggested by a Play by Vicki Baum. Directed by ROBERT Z. LEONARD. Produced by ARTHUR HORNBLow, JR. A METRO-GOLDWYN-MAYER Picture

AM I GLAD

I found out about this

HIGHER TYPE

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For years among highly intelligent and exacting women there has been desire for an easier, daintier and more convenient method for feminine cleanliness. Now thanks to ZONITORS—they have it! And here's why Zonitors are one of the greatest discoveries ever made for this purpose:

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Name _____
Address _____
City _____ State _____

ONCE again Bob Taylor visited Hollywood. And once again Barbara Stanwyck was busy, in "The Two Mrs. Carrolls"—every day during Bob's leave. Naturally, it didn't make her very happy. Bob looks very distinguished these days. His hair is shot with gray, which is decidedly becoming to his youthful face. An old ear injury has been giving him a lot of trouble. Aside from that, he looks fit as that proverbial fiddle. It's going to be nice to see the dignified Bob Taylor back on the MGM lot—when the time comes.

JOAN LESLIE, with a startling new figure and a startling new Adrian wardrobe, is the talk of Hollywood. She appeared at a charity benefit wearing a stunning dress of hearts and lips print. Celebrating her five years on the Warner Bros. lot, the studio presented her with a gold earring and ring set, studded with rubies set in tiny star designs. Suddenly the little Leslie is growing up. Romantic-minded young men, please note.

HERE'S good news for you loyal Gene Autry fans. The cowboy-singing star has been placed on the inactive list



by the U.S. Army Air Forces. During his three year service, Gene did a good job. He rode the skyways all over the United States, to China, Africa and India. Now he has well-formulated plans for the future. But they won't take place until Fall. He'll make records, act in pictures, sing on the radio. But first he goes overseas to entertain the troops with his famous songs of the West.

Tootsies tired? But it's only a scene for "Fallen Angel," in which Linda Darnell is co-starring with Alice Faye and Dana Andrews. Above, Linda in love scene with Bruce Cabot.



"HERE'S TO THE FOUR OF US...BOTTOMS UP!"

...and here's to this gay and tender love story paced to the fast-moving tempo of our times!



Here's to LIZABETH SCOTT.. blonde .. beautiful .. aloof .. alluring .. what a gal to be picked to ride herd on three wild and willing bird-guys.

Four wonderful kids—
living the great love
story of our day

Hubba!
Hubba!



(Princess O'Rourke)
Robert Cummings • Lizabeth Scott
Don DeFore
in HAL WALLIS' Production
"You Came Along"

with CHARLES DRAKE • JULIE BISHOP • Kim Hunter • Helen Forrest
Directed by John Farrow • Screen Play by Robert Smith and Ayn Rand • A Paramount Picture

Paramount - Entertaining the World for One Third of a Century!

**BE CASUAL...
BE COMFORTABLE**
in these exciting
Ranch Togs
CREATIONS!

ORDER THEM
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featured in
Monogram's
"SADDLE
SERENADE"

**RANCHERETTE SHIRT,
SLACKS and RANCHO BOLERO**

Go Western in your selection of sportswear. Complete your wardrobe with this picturesque outfit direct from Hollywood. Both Rancherette shirt and slacks are branded with authentic cut and are styled in vibrant colors of the Western plains. Red with navy, Kelly, aqua and gold with brown. Sizes 12, 14, 16 and 18. Prompt delivery. The Rancho Bolero gives a thoroughbred touch to your Western outfit. In wool felt with contrasting fringe. Small, medium and large sizes. Use coupon below.

Rancherette Shirt.....\$7.95
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Please send me Rancherette Shirts \$7.95
—Slacks to match \$5.95

Sizes: 12 14 16 18 (circle size)

Colors: ☐ Gold with Brown
☐ Green with Brown
☐ Red with Navy
☐ Aqua with Brown

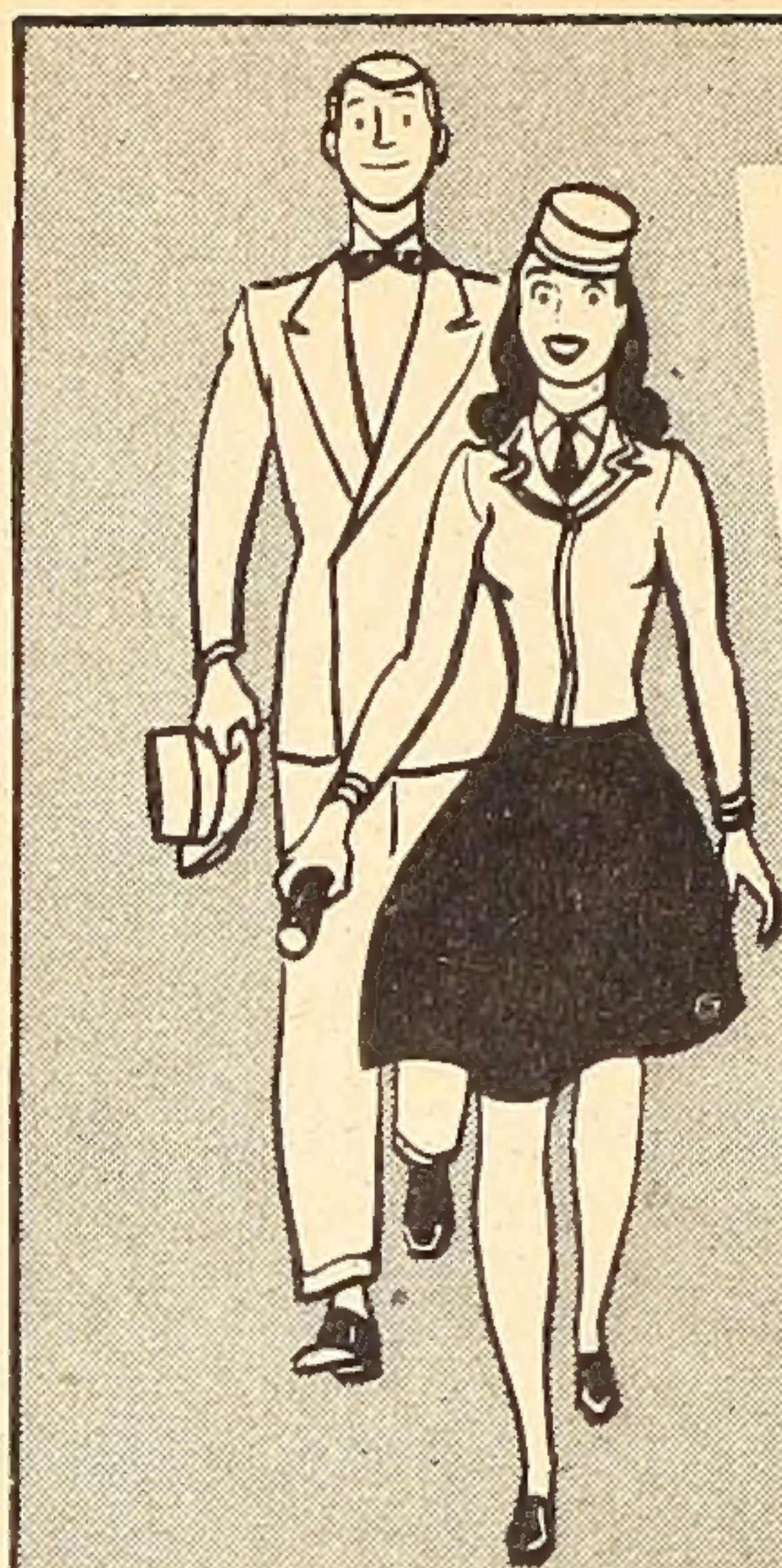
—Rancho Bolero \$3.95

Sizes: Small Medium Large (circle size)
Colors: ☐ Green ☐ Red ☐ Brown ☐ Black

Name

Address

City Zone State



**Your guide to
CURRENT FILMS**

Selected By

Delight Evans

RHAPSODY IN BLUE—Warners

This Technicolorful biography of George Gershwin adds up to a rather overpowering two hours and twenty minutes of his famous music with a lavish exposition of the outstanding events in the life of man himself. His driving ambition, his dissatisfaction with himself as well as his music is apt to give some audiences a frustrated feeling, too. A new star, Robert Alda, shows great promise as George Gershwin. Alexis Smith and Joan Leslie give him excellent support. Among the famous people contributing their talents, Paul White-man, Oscar Levant, Al Jolson stand out, delivering no less than 29 Gershwin compositions, in part or in toto.



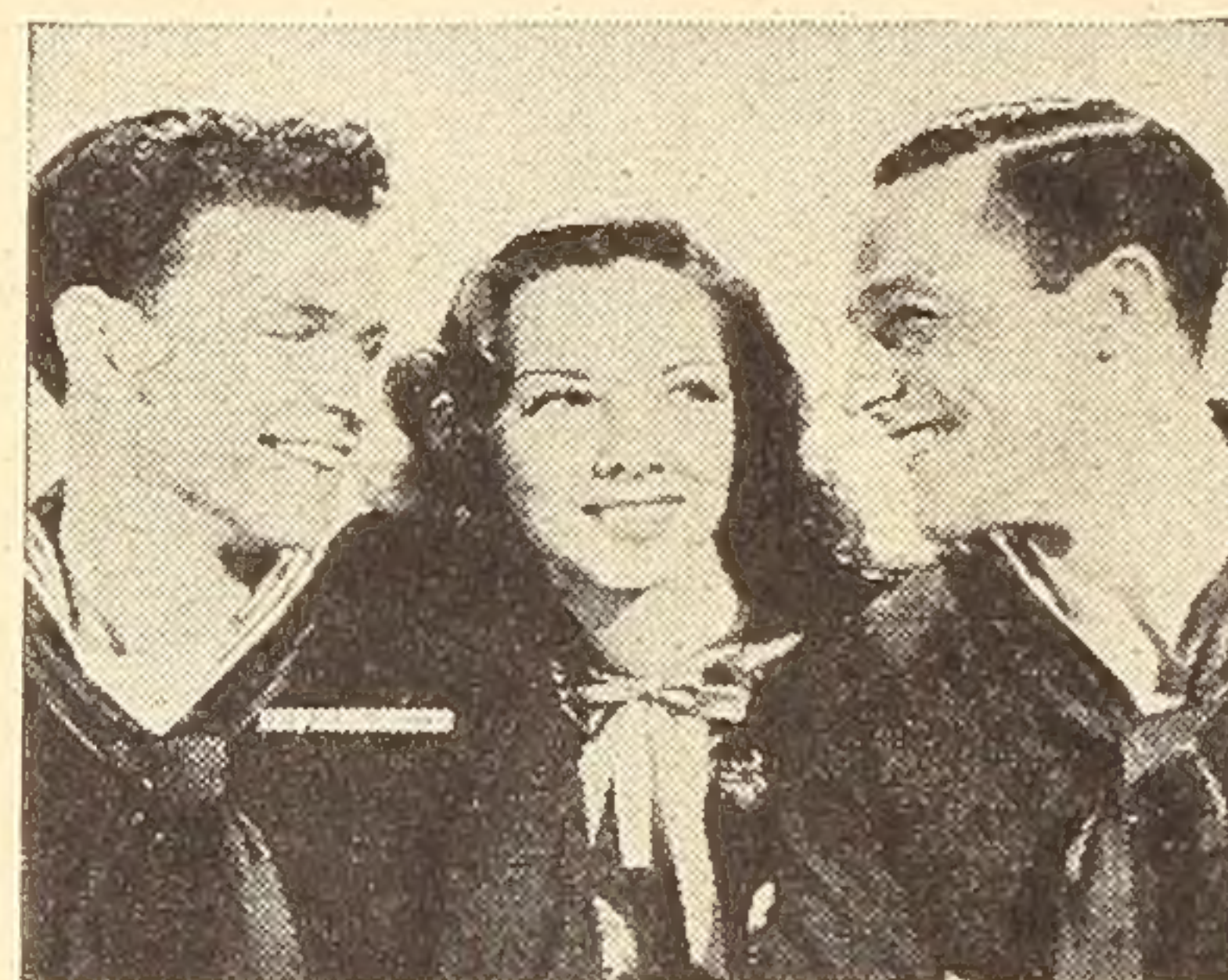
YOU CAME ALONG—Hal Wallis—Paramount

For a comeback film, the talents of Robert Cummings couldn't be better suited. Cast, direction and story all combine to make fine entertainment—with a message, too! It's fun following the girl-chasing adventures of three heroic fliers, Bob, Don DeFore and Charles Drake, on a war-bond tour, accompanied unexpectedly by a feminine guide from the Treasury Department who turns out to be whistle-bait personified (Elizabeth Scott, a new star with looks and an exciting throaty voice) when she dons a smooth evening gown. Intermingled in their fun, however, is a serious note on war-time marriages, brought to a logical but unhappy end.



ANCHORS AWEIGH—MGM

This light-hearted, gay story is neatly contrived to display to the nth degree the talents of its stars—Gene Kelly, Frank Sinatra and Kathryn Grayson. Result? A sure cure for anybody's melancholia. The comedy is hilarious with Frankie enacting the rôle of a sailor who wants to become a wolf and Gene, as master of the trade, acting as his teacher. Then along comes little Dean Stockwell, who wants to join the Navy, and Kathryn Grayson, his Aunt Susan, who is a movie extra with stellar qualities. Add Jose Iturbi and his stirring music and you have entertainment plus. Gene has exceptionally good dance routines—and wait until you see Frankie!



A THOUSAND AND ONE NIGHTS—Columbia

A thousand and one films could be based on the "Arabian Nights" and there still would be room for one more, especially if it offers as much scenic beauty—animate and inanimate—and amusement as this one does. Cornel Wilde makes a handsome Aladdin, this time a vagabond in love with the Sultan's daughter (Adele Jergens, a beauty in colorful costumes). Just to modernize the whole thing the genie turns out to be a capricious, gorgeous red-head, Evelyn Keyes, who falls in love with Aladdin, too. In the comedy department, Phil Silvers almost runs away with the show with his gummy kibitzing scene and finale as popular crooner.



HER HIGHNESS AND THE BELLBOY—MGM

For those lighter moods, here is a fairy-tale which very nicely fills the bill, although if you study it too closely you'll find it's the same old routine. Hedy Lamarr injects a subtle humor in her rôle as the Princess, from a mythical kingdom who has fallen in love with a newspaper columnist (Warner Anderson). Robert Walker does a bang-up job as the smart, wise-cracking bellhop who transfers his romantic thoughts to the regal lady, forsaking the poor little invalid (a difficult part well played by June Allyson). Agnes Moorhead and Rags Raglund add comedy touches. (More reviews on page 14)



"As great a Warner picture as ever was made..."
—says the NEW YORK SUN...

STARRING

ROBERT ALDA
 as George Gershwin

JOAN LESLIE
 as Julie Adams

ALEXIS SMITH
 as Christine Gilbert

CHARLES COBURN
 as Max Dreyfus

JULIE BISHOP
 as Lee Gershwin

ALBERT BASSERMAN
 as Professor Frank

MORRIS CARNOVSKY
 as Mr. Gershwin

ROSEMARY DE CAMP
 as Mrs. Gershwin

HERBERT RUDLEY
 as Ira Gershwin

EDDIE MARR
 as Buddy De Sylva

OSCAR LORAIN
 as Ravel

HUGO KIRCHHOFFER
 as Walter Damrosch

AS THEMSELVES

AL JOLSON

OSCAR LEVANT

PAUL WHITEMAN

GEORGE WHITE

HAZEL SCOTT

ANNE BROWN

TOM PATRICOLA

THE WARNER
 CHORAL SINGERS

FOR THE PRODUCTION

Produced by

JESSE L. LASKY

Directed by

IRVING RAPPER

Original Story by

SONYA LEVIEN

Screen Play by

HOWARD KOCH
 ELLIOT PAUL

Dances created and
 directed by

LE ROY PRINZ

Orchestral arrange-
 ments by

RAY HEINDORF

Rhapsody IN Blue

CAME
 PICKED
 SINGING

SWANEE

DELICIOUS

SUMMERTIME

THE MAN I LOVE

LADY BE GOOD

I GOT RHYTHM

EMBRACEABLE YOU

SEE IT EVERYONE!
NOW! NOW! NOW! NOW!

THE WORLD
 SANG HIS
 LOVE-SONGS
 ... BUT
 ONLY ONE
 WOMAN
 UNDERSTOOD!



Who says Tampax is new?

IT ALL DEPENDS on the way you look at it. Doctors know that Tampax is based on the old and well-tried principle of "internal absorption." Yet to the woman who discovers and uses Tampax, it certainly is a modern, up-to-date and revolutionary method of monthly sanitary protection.

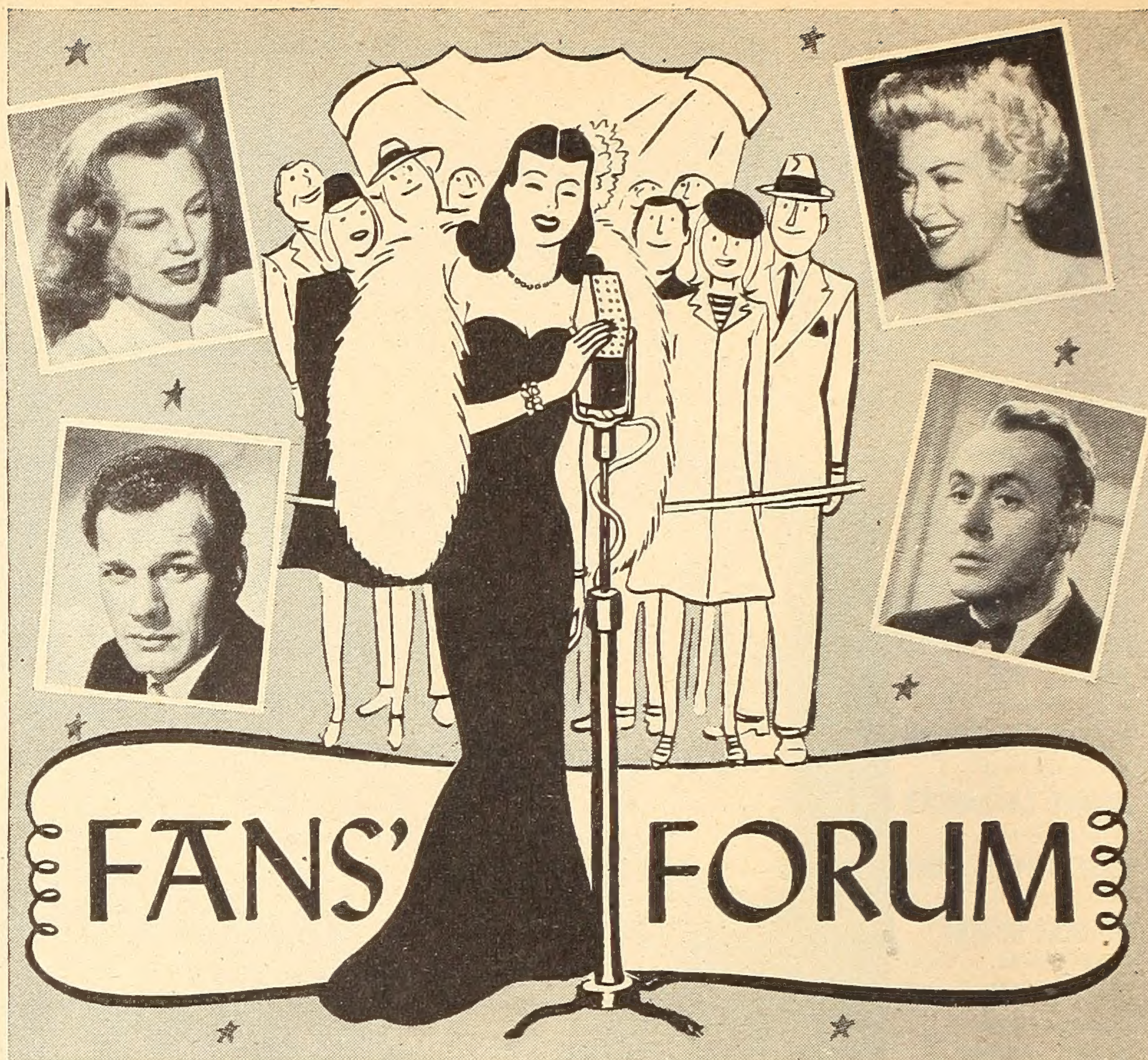
THE INVENTOR OF TAMPAX has simplified this "new-old" principle and made it available for the use of women generally. One feature is the patented throw-away applicator, making insertion dainty and easy. (Your hands need not even touch the Tampax) Other features are lack of odor, quick changing and easy disposal.

TAMPAX IS MADE OF PURE surgical cotton throughout, so compressed that the user cannot feel it when it is in place. It is absolutely invisible in use and can cause not the slightest bulge or wrinkle in the clothing. No belts, pins or external pads! . . . At drug and notion counters. Whole month's supply slips into your purse. Economy box holds 4 months' (average) supply. Tampax Incorporated, Palmer, Mass.

3 absorbencies { **REGULAR**
SUPER
JUNIOR



Accepted for Advertising by
the Journal of the American Medical Association



Put Your Ideas to Work

Those sudden thoughts that occurred to you when you left last night's movie may pay dividends if you treat them right. If they are your best, most worthy ideas about pictures or people who make them, write them down and send them to Fans' Forum. Monthly awards for the best letters published: \$10.00, \$5.00 and five \$1.00 prizes, all payable in War Savings Stamps.

Please address your letters to Fans' Forum, SCREENLAND, 37 West 57th Street, New York 19, N. Y.

FIRST PRIZE WINNER

\$10.00

An open letter to June Allyson: The other night we saw your picture "Music For Millions" and thus the reason for this letter. I happen to be one of the many G.I.s stationed out here in the Marianas and my reactions to the picture were typical of most of my buddies.

Many of us have been stationed overseas for only a short time and others have been out here in the Pacific for years. The entertainment we depend on the most is the motion pictures we receive from the States. I've seen everything from "Winged Victory" to "The Brighton Strangler." Naturally some pictures are better than others and you in Hollywood might be surprised to know that each picture seen by our men in the armed forces is very carefully evaluated, and we have still retained that old custom of walking out on the worst ones, even though we are overseas.

Every once in a while a picture comes over here that seems to strike just the right note with the men. Believe me, your career in the motion picture industry has been followed by many of us and we never expected you to be the one to bring America here to the Marianas.

In your first pictures you did a lot of sing-

ing accompanied by such name bands as Harry James and Vaughn Monroe. The picture that really made them sit up and take notice was "Two Girls And A Sailor." Being of the male species, we'll disregard a character named Van Johnson who incidentally was also very good. It was in the above-mentioned picture that your dramatic talents came into full light. The odds were now even. Most of us were a little prejudiced in your favor, a little too much, I'm afraid.

The conclusion of the story was shown to us the other night in "Music For Millions." Yes, it made many of us homesick but in a good way. Sometimes a fellow tends to be bitter because he feels that he's done more than his share, or has more important responsibilities at home. But through your acting we realize just what we're coming home to. It has shown us that it is worth all the fighting and waiting we're doing. The story you portrayed in the picture has been and still is happening throughout the United States. Even though you are thousands of miles away, you have given us new and added faith for the future.

I remember reading that when Lincoln finished his "Gettysburg Address" the people couldn't even applaud because they knew that such an exhibition wouldn't express their true feelings for his speech. I got the same impression from the audience after your picture was over. I know just how they felt because I felt the same way. They know now that everything is going to be all right again when they return. The happiness you attained in the picture will be their final goal. So thanks again for your contribution to the war effort. You are a credit to the motion picture industry and to your country. We're very proud of you.

PFC. ARTHUR B. HAHN, APO 244,
San Francisco, Calif.

SECOND PRIZE WINNER

\$5.00

I protest! In every one of those intimate write-ups of an actress, it seems that she wants to shout to the world that she hates



So Sweet to Come Home To

Isn't it the nice thing, the *wise* thing, to let Listerine Antiseptic help you be that way today and tomorrow and all of the tomorrows?

The insidious thing about halitosis (unpleasant breath) is that you, yourself, may not realize when you have it, and even your best friend won't tell you.

While sometimes systemic, most cases are due, say some authorities, to the fermentation of tiny food particles on mouth surfaces. Listerine Antiseptic quickly halts such fermentation and overcomes the odors it causes. Never, never, omit this wholly delightful precaution.

LAMBERT PHARMACAL COMPANY, *St. Louis, Mo.*



The gleam in my hair PUT A GLEAM IN HIS EYE!

How I envied the girls with bright, sparkling hair... until I discovered that *my own hair* could have the same gleaming loveliness when I used Nestle Colorinse.



"There's no need for drab-looking hair," my beauty shop girl confided. "For Nestle Colorinse rinses away dullness and gives your hair richer color, sheen

and shining lustre. And Colorinse won't rub or brush off—though it's easily removed with shampooing. Remember," she added, "there's nothing that makes a girl more attractive than glamorous hair."



Jim proved she was right! For when we were married, he confessed that my gleaming hair was the first thing that caught his eye the day we met. Why not let Colorinse make your hair lovelier, too. Use it at home—tonight—after you shampoo... it's quick and easy to apply!

NOTE Ask your beautician for an Opalescent Creme Wave by Nestle—originators of permanent waving

Nestle COLORINSE



In 10¢ and 25¢ sizes.
At beauty counters everywhere.

KEEP HAIR IN PLACE ALL DAY LONG

Delicately perfumed Nestle Hairlac keeps all styles of hairdos looking well-groomed throughout the day. Also adds sheen and lustre to your hair.

2 1/2 oz. bottle 25¢.

Nestle HAIRLAC



night clubs, hates jewelry and fussy clothes. But she shyly admits to loving simple things like flowers and babies. She contends that her favorite pastime is to whip up an angel food cake. And every actress, to a woman, insists that her idea of a perfect evening is to sit on the floor in a pair of faded slacks and listen to classical music, or read a book on ancient Greek philosophies.

Now I ask you! Hasn't Hollywood long been famous for its glitter, its sophistication? Is that anything to apologize or to make excuses for? The movie-going public likes it that way.

And it seems that the Hollywood niteries do an amazing amount of business for a city where the entire populace abhors such diversions. My hat's off to the first movie queen who admits liking parties and pretty dresses.

ALLENE STOUT, Los Angeles 37, Calif.

FIVE PRIZE WINNERS \$1.00 Each

I have just finished reading "The Golden Dolly." It was so cheerful to feel that Lana Turner loves her baby truly.

I really thought that Lana just wasn't the type to be a mother. I thought, too, that she wanted to go night-clubbing. But now I know how she is bringing up her daughter and not spoiling her. Truly, she is an ideal mother.

I hope that Cheryl will be like her mom some day. They are the grandest mother and child.

Now I take everything back that I ever said about Lana.

LOUISE GROSHES, Boston, Mass.

The genial, suave screen idol, Joseph Cotten, honored us with a short visit the other afternoon.

I can speak for all patients in the various

wards he visited that each one was an attentive and enthusiastic listener as he told us of actors, actresses, and incidents in the production of the coming film "Duel In The Sun." He also touched on subjects of "goings on" around Hollywood.

He was highly complimented by innumerable ones on his excellent performance in "Since You Went Away." We hope to see him in similar pictures, and often—again in person, if possible!

Thanks to the Hollywood Victory Committee for their wonderful work.

SGT. FRANKLIN L. MAYES,
Madigan General Hospital, Tacoma, Wash.

Many a time in the past I have longed to write to Fans' Forum to praise Humphrey Bogart and his grand acting. I guess now I have courage to do so, but in a rather different attitude. Humphrey has thrilled millions of movie-goers in his many gangland rôles and somehow I was even pleased when he was placed as a romantic leading man. A fine job he has done, too.

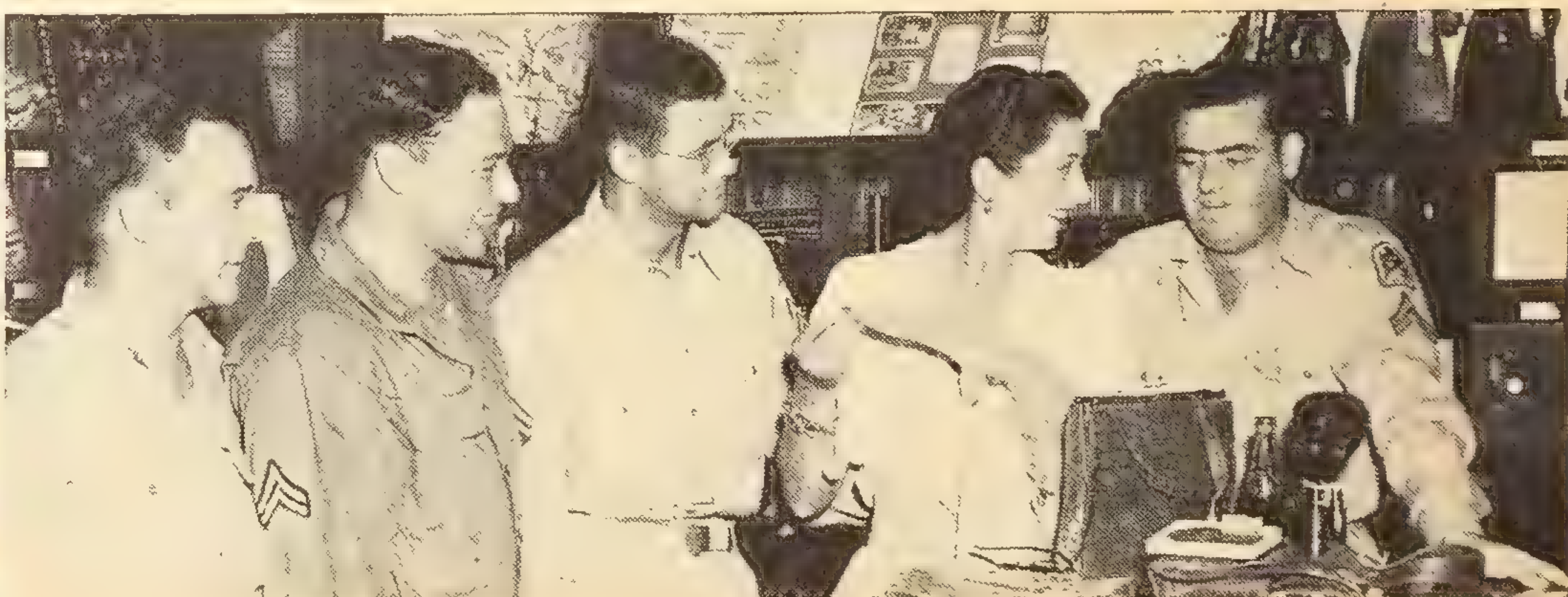
But upon reading an article today about his wife, Lauren Bacall, I was much displeased to hear that he does not favor her to kiss Charles Boyer in her latest movie rôle. Tell me, what would a picture be without an endearing kiss from our romantic Boyer? Humphrey undoubtedly didn't mind his ardent love-making in "To Have And Have Not" with Lauren, and she rose to fame overnight due to this. I think Lauren should continue her fine acting, but I'm sure that we'd rather see Mrs. Bogart kissed by Mr. Boyer. So how about it, Bogey? You've been successful and wonderful, so please change your mind and let the movie-going public thrill to Lauren Bacall as they did when she so finely made love to you in "To Have And Have Not"!

TERRI ROSE BOVA, Waterford, Conn.
(Please turn to page 113)



Photo by U. S. Army Signal Corps

On tour with Kay Francis: Some of the boys on Ascension Island show what can be grown in barren volcanic lava—with the aid of chemicals. Below, G.I.s line up to admire Kay as she admires silk stockings and aligator bags in the Ibura Field post exchange.



A girl who wouldn't say YES...meets
a man who wouldn't take NO for an answer!

Mixie...
the
amorous
imp!



"There's a YES
in my
whistle!
It goes like
this!...."

ONE whistle and
TWO whistles and
THREE whistles
and

COLUMBIA
PICTURES
presents

Rosalind *Lee*
RUSSELL BOWMAN
in
She Wouldn't Say Yes

with

ADELE JERGENS • CHARLES WINNINGER

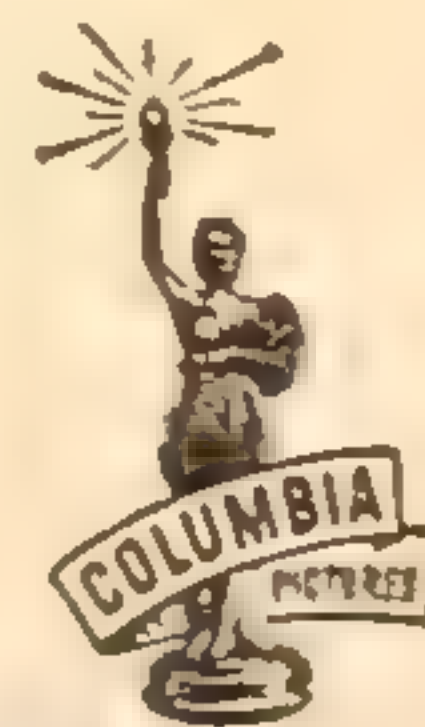
HARRY DAVENPORT • SARA HADEN

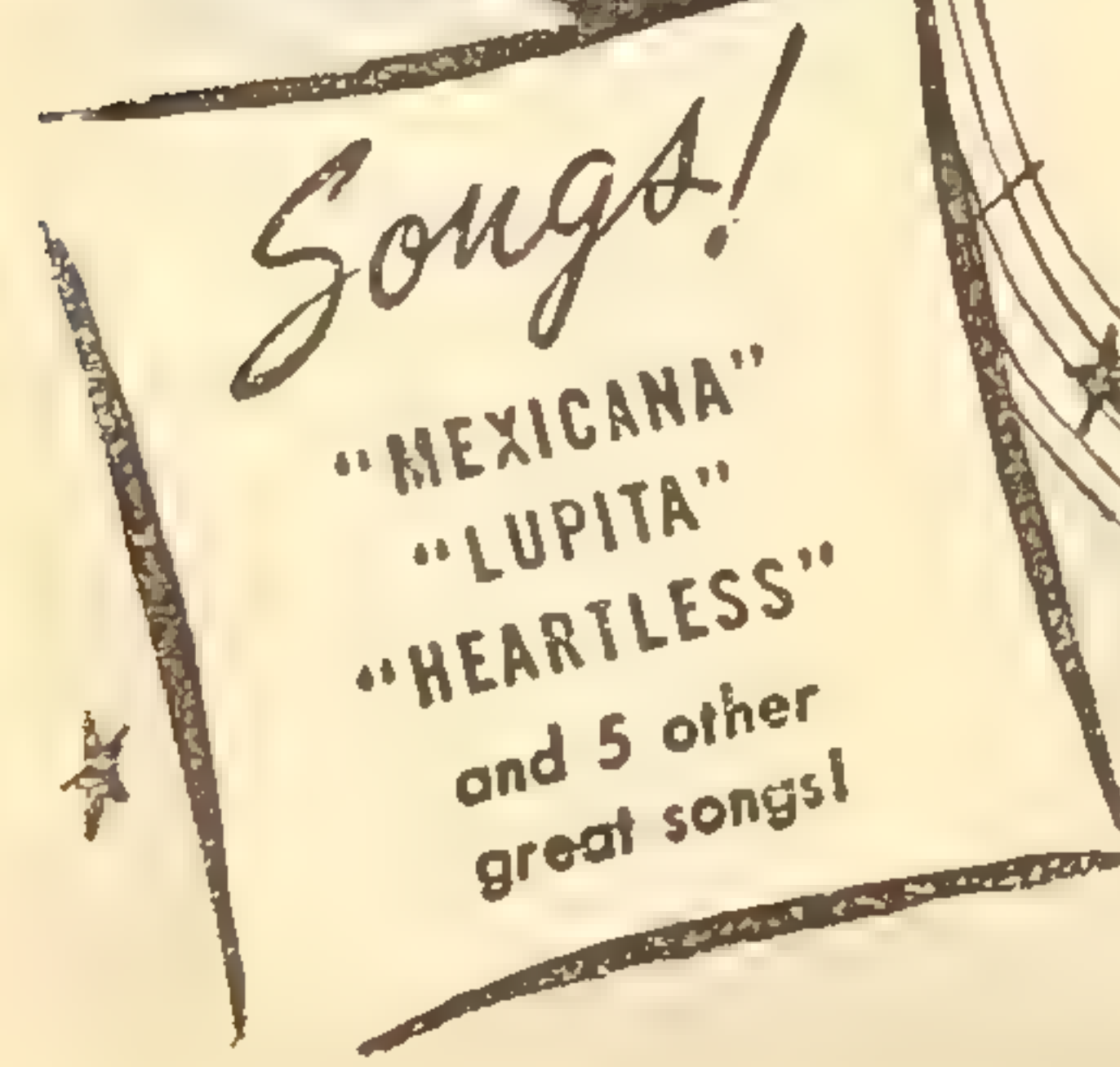
Screenplay by Virginia Van Upp, John Jacoby and Sarett Tobias

Produced by

VIRGINIA VAN UPP • ALEXANDER HALL

Directed by





A HOLLYWOOD MUSICAL TO MAKE YOUR HEART ROMANTIC!

The surprise entertainment of the year...
crowded with tantalizing tunes, gorgeous
girls and picturesque pageantry...plus
a heart-warming love story that
will thrill you again and again!

MEXICANA

starring
**TITO GUIZAR and
CONSTANCE MOORE**

with
**LEO CARRILLO • ESTELITA RODRIGUEZ
HOWARD FREEMAN**

and STEVEN GERAY • JEAN STEVENS
and Specialty Shadow Dance
PHYLLIS HERRIN and GUY ZANETTE
and ST. LUKE'S CHORISTERS
PETER MEREMBLUM'S JUNIOR ORCHESTRA
PRODUCED AND DIRECTED
BY ALFRED SANTELL

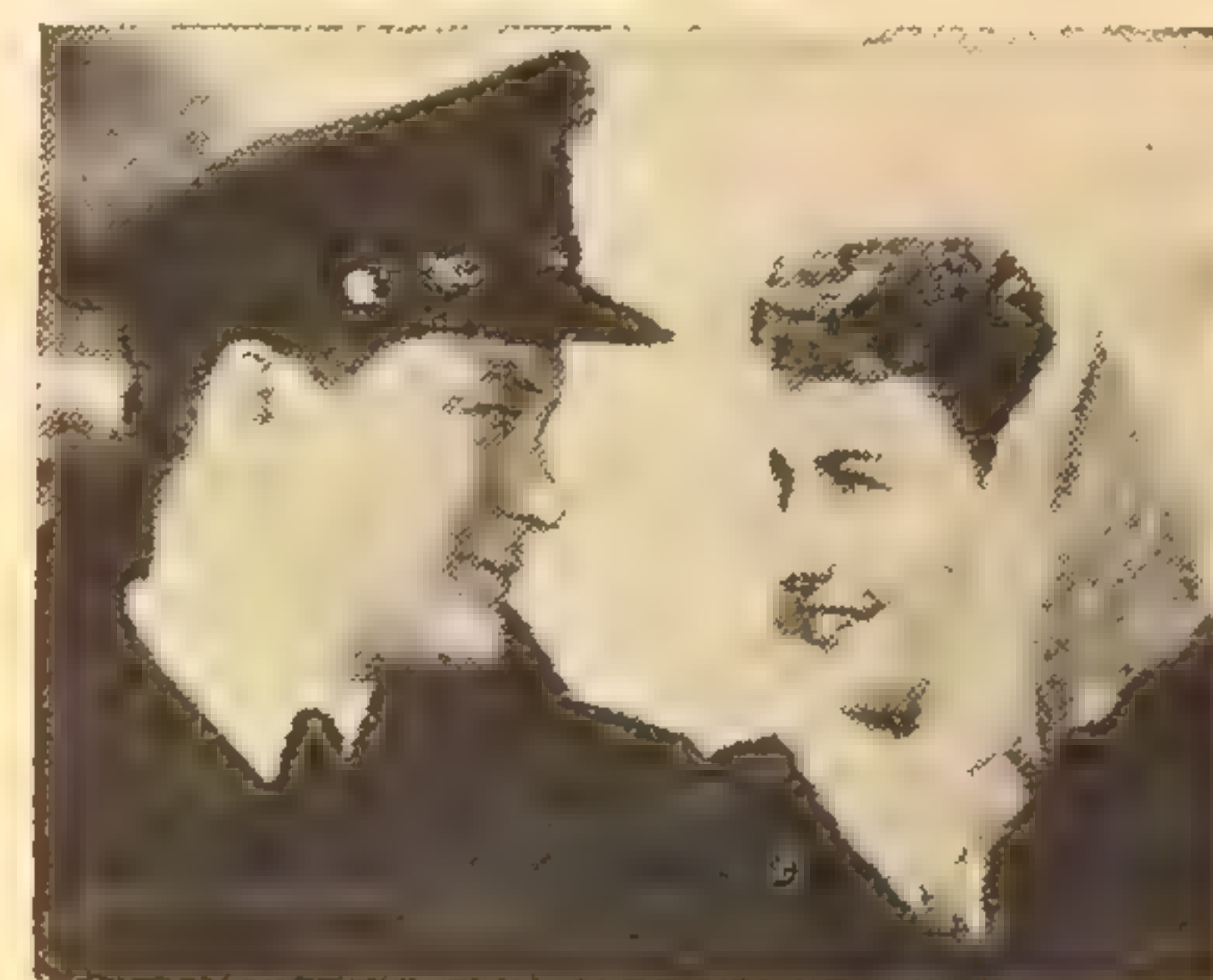
A REPUBLIC PICTURE

Your Guide to



OUR VINES HAVE TENDER GRAPES—MGM

This poignant piece of Americana, presenting a combination of happy and tragic episodes in a Norwegian farming village in Wisconsin, spotlights the antics of Margaret O'Brien and Jackie Jenkins. As cousins and playmates, they have a great time around her father's farm, and for the first time Margaret adds a streak of selfishness to all her usual fine qualities. Edward G. Robinson and Agnes Moorhead are excellent as her parents, adding their good homespun philosophies to the outcomes of the children's adventures. James Craig and Frances Gifford supply an appealing romance, while Morris Carnovsky and Dorothy Morris are excellent in tragic scenes.



CHRISTMAS IN CONNECTICUT—Warners

A fine collection of amusing situations is provided in this film for Barbara Stanwyck, playing an author who writes about the homelife with a husband and baby she doesn't have, and Dennis Morgan, a naval hero, who looks for a nice home-cooked meal and finds romance. Add the dilemma of Sydney Greenstreet, her publisher, who believes everything she writes; Reginald Gardiner, doing a good comic job as the make-believe husband who would like to make it permanent; mix in the inevitable romantic complications, the faked kidnapping of a baby, some snappy dialogue, and you have a fast-paced, laugh-provoking farce worth anybody's price of admission.



CAPTAIN KIDD—United Artists Release

The title rôle of this Benedict Bogeaus production gives Charles Laughton plenty of room to display his special bag of tricks. He is as crafty and merciless in dealing with his cohorts as he is with the victims of his piracy. The guileless exterior he shows to England's king wins him a ship to carry on his nefarious trade under the guise of official escort through pirate waters. But his unscrupulous attempt to confiscate a nobleman's title is finally his undoing when Randolph Scott, our prince charming in disguise, goes into action, rescuing the lady fair, Barbara Britton, at the same time.

Current Films



MEN IN HER DIARY—Universal

Peggy Ryan in a strictly dramatic rôle, with not a song or dance to her name, is an interesting new experience. She does a good characterization of a girl, who, starved for masculine attentions, takes it out on her diary, naming names which are real and incidents which are merely figments of her most active imagination. Never meant for others' eyes, the diary becomes lost in a pile of her boss's manuscripts. Disaster falls when his jealous wife finds it, takes it seriously and hauls the poor, unfortunate diarist into court as a co-respondent in her divorce suit. But all ends well when Peggy finds true love. Jon Hall, Louise Allbritton, Virginia Grey and Bill Terry head fine cast.



PARIS UNDERGROUND—United Artists Release

Slightly dated by V-E day, Constance Bennett's first film as both producer and star nevertheless offers a fine workable routine which the Paris underground might have found usable. Connie, herself, plays the originator of the scheme by which she, as the American wife of a French statesman (George Rigaud—handsome!) and Gracie Fields, as an English antique dealer, contrive to free hundreds of Allied fliers from Nazi-occupied France. The plan offers plenty of narrow escapes and a highly dramatic finale. Kurt Kreuger, a lad to watch, is excellent in the rôle of a Gestapo captain with roving eyes, and Leslie Vincent gives an equally good performance as an RAF flier.



GEORGE WHITE'S SCANDALS—RKO

The comic antics of Joan Davis and Jack Haley are given full sway in this film based on the famous Broadway productions. At times they sway a little too far on the slapstick side. As lovers, bedeviled by an unattractive sister (Margaret Hamilton) they hold the spotlight, while the more sentimental romance between Phillip Terry and Martha Holliday progresses nicely on the sidelines. Headliners Ethel Smith at the organ playing "Liza" and a rhythmical Samba, and Gene Krupa, especially groovy in a drum number with his band, carry off a good portion of the musical honors.

How do you look to a Hero?



Like a Rhinoceros?... Thick-Skin doesn't need any little hints about meeting veterans. Not *him*, he Knows How To Handle Men. Forget about vets needing rest before they go back to work, he says. Just yell, "What's wrong with you, Soldier? Get up! Get to work! Be a man!" A few hours in a foxhole would be so good for the Rhinoceros.



...a Fox? Veterans want to feel proud of the people they fought for. But it's hard to be proud of the Fox. He's done pretty well in this war and he doesn't mind telling you about it. "Know those lots I bought in 1937? Well..." Veterans who saw land traded for lives don't enjoy this kind of talk.



...a Crocodile? Her tears flow like wine when she sees a wounded service man. And her sympathy flows over him like carboic acid. She turns a high-powered spotlight on a veteran's disability. No better morale-wrecker exists.



...a Lion? Most civilians are pretty modest about what they've done. But not the Lion. He practically won the war with his Victory Garden alone. And the bonds he bought...! Veterans begin to wonder if maybe draft dodgers didn't have the right idea.



Or Star-spangled Citizens! They see the returned veteran as an able, capable citizen. They're proud of him, anxious to help. They weep no tears over him, ask no questions, listen when he talks—they make him think, "Boy! What a wonderful country!" Most of us are like them... *let's help the rest to be like them too!*

Prepared by the War Advertising Council, Inc. in Cooperation with the Office of War Information and the Retraining and Reemployment Administration.



This stands for honorable service—Remember... the man or woman who wears this button has been honorably discharged from our armed forces.

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MUM

A Product of Bristol-Myers Co.



Glamour Heads

From Hollywood comes "the new look" in hats and hair-dos to top your Fall and Winter ensembles

By Josephine Felts

WITH the Fall breezes soon to be whizzing around the corner, heads will shortly be nodding with new hair-dos and new hats. And hair is going to be very much in the limelight this coming season because the latest hats have a way of exposing plenty of it.

Because we think the idea of the right hairdress for a hat is so very, very important, we have had three coiffures especially designed to go with three of the new silhouettes. And Alexis Smith and Eleanor Parker pose in them.

The coiffures have clean swept lines accented with deep shadow waves. For the high hair dress the back is smoothly brought up to the crown and the ends finished in soft loose curls or puffs. For the low, nape-of-the-neck hair-do, the chignon is popular. And the newer way of wearing the long coil is to have it a little off center and brought slightly to one side.

But a word of caution—all the lovely hair styles in the world can't be achieved unless one begins with a good foundation. Without that the hair won't stay in place and is unmanageable. The first basic point for the proper foundation is shampooing the hair sufficiently to keep it immaculately clean at all times. Some people require a shampoo once a week and others only every two

Coiffures by Perc Westmore

1. Eleanor Parker, appearing in Warners' "Pride Of The Marines," wears a lush pink felt designed by Mme. Reine. It has a full blouse crown with brim swinging high to left side and topped with green velvet ribbon. Hair-do was especially designed for hats with side sweeping brim. Hair waved back and up from temples finishes in a loose chignon. Front is waved forward in a soft broken-line bang.

2. Alexis Smith, featured in "Rhapsody In Blue," selects an off-the-face black felt lined with celestial pink satin and finished with a full-blown pink rose on forehead. Designed by Laddie Northridge. Her new coiffure is the up-and-up. The sides are up-swept and there is a soft wave across the front and a cascade of loose curls across the back.

3. Alexis shows another new hat and hair silhouette. The chapeau, a Florence Reichman creation, is a combination of black satin for the big puffy crown and black felt for the high flared brim. The hair-do has large deep shadow-waves across unparted top. And the hair in back is a big coil twisted into a chignon.

weeks. Your hair tells you into which group you fall. In using a shampoo make sure it is reliable and does things for your hair. There are excellent liquid and dry types on the market. If you use a soap, be most certain that you shave it and melt it into liquid form. Give your head many rinsings. Finish off with a special rinse to bring out added highlights. And brush every morning and every night not only for luster but to remove dust particles and scalp accumulations.

If your hair isn't naturally wavy, today's excellent permanent waving can give you curls just as lovely and sometimes lovelier. Hair that is waved will hold its shape and won't lose the pretty silhouette of a freshly done head. And you can keep your coiffure intact with little combs, which grip the hair securely, and lacquer, which keeps the tiniest of baby hair in place.



A NEW ORLEANS WOMAN!

Soft, evil, alluring...can make some guy
crazy enough to kill for HER. That's the
kind of woman Captain Angel is searching
for...in the "Quarter" of New Orleans!

GEORGE RAFT
CLAIRE TREVOR
SIGNE HASSO
JOHNNY ANGEL

LOWELL GILMORE • HOAGY CARMICHAEL
MARGARET WYCHERLY
Produced by WILLIAM L. PEREIRA • Directed by EDWIN L. MARIN
Screen Play by STEVE FISHER



Hoagy sings
"Memphis in
June"

FIRST THERE WERE TEN...

A Poisoned Drink... and then there were **NINE!**

This One With An Axe... and then there were **SIX!**

His Head Was Crushed... and then there were **THREE!**

The Sea Washed Him Up... and then there were **TWO!**

WHO WOULD BE NEXT... AND WHO WOULD BE LAST? ... THE KILLER KNEW

A Shot in the Dark... and then there were **FOUR!**

For Her A Deadly Needle... and then there were **FIVE!**

A Strangling Terror... and then there were **EIGHT!**

A Knife in the Back... and then there were **SEVEN!**

AND THEN THERE WERE NONE

Rene Clair's

Agatha Christie's world-famous Masterpiece of Terror... with the Screen's greatest all-star cast!

A
20th
CENTURY-FOX RELEASE
A POPULAR PICTURES, INC.
PRODUCTION

Starring
BARRY FITZGERALD • WALTER HUSTON • LOUIS HAYWARD

with
Roland Young • June Duprez • Sir C. Aubrey Smith
Mischa Auer • Judith Anderson • Richard Haydn
Queenie Leonard • Harry Thurston

Directed and Produced by Rene Clair • Executive Producer Harry M. Popkin
Screenplay by Dudley Nichols • From the Story by Agatha Christie



The Editor's Page

An Open Letter to Sinatra Fans



Something new for Sinatra—playing second fiddle. In "Anchors Aweigh" Gene Kelly gets the girl (Kathryn Grayson) and Frankie gets kidded. How about it, Sinatra fans? Is this the way you want your Frankie from now on?

KIDS, here's something new for you, and I don't know whether you're going to like it or not. But I want to know what you think. I've just seen the preview of "Anchors Aweigh" and I've never been more surprised. There's a fellow in it billed as Frank Sinatra and singing like Frank Sinatra, but somewhere he has picked up an entirely new personality and it's certainly different.

"Anchors Aweigh" is a personal triumph for—no, not Sinatra, but Gene Kelly. Gene's in practically every scene and he is perfection. Sinatra? Well, strange as it seems, Sinatra scores, too, in a unique way. He plays a bashful sailor named *Clarence* who doesn't know how to act with girls, so shy he has to learn about

life from Kelly. He gets heckled and shoved around, he even does a pratfall. And he doesn't get the fair heroine. Gene does. Yet, somehow, I like this new Sinatra very much. He shows signs of becoming an expert comedian. He's naive and nice in a disarming sort of way. In fact, whether it's very shrewd showmanship or just careless casting, this picture will probably build up a whole new following for Frankie. Anyway, because he had the courage to go through with a part that makes him anything but romantic, he rates my applause. How about yours?

Delight Evans

Dick and June in June

Hollywood elects Dick Powell and June Allyson as its happiest couple. Dick is next starring in RKO's "Cornered," and June in MGM's "Her Highness and the Bellboy."





Dick has another terrific rôle in RKO's "Cornered," following up his hit in "Murder, My Sweet." Above, two closeups of his latest characterization.

The Powell Pattern

When Dick Powell makes plans, they stick! That's why the latest chapter in his successful life is also the most interesting. An exclusive interview

By Elizabeth Wilson

BY THE time you read this, Dick Powell and June Allyson will have slipped away quietly and got married, and the nosey columnists who have been busy getting them married for months even before Dick's divorce was final (July 15) can start busying themselves getting someone else married.

The date, as we write this, has not been set. Due to the fact that Dick is hard at work playing another of his swell tough-talking, hard-boiled rôles in RKO's "Cornered," which the studio is touting as even better than "Murder, My Sweet," and June is giving a fine bit of acting, as she always does, to Metro's "Two Sisters From Boston." Actors are a sentimental folk, with more than the normal share of romantic whimsy, and when it's possible they like to get married when they aren't working. They'd rather say in after years, "Darling, remember the day we married how beautifully the sun shone on the blue Pacific?" rather than, (Please turn to page 88)



Remember the debonair Dick of those Warner Bros. musicals, above? Now see Dick, today, top, playing rugged rôles. Left, taking direction from Director Dmytryk on the set and a spot of coffee on location.

Give

By Liza

GREER GARSON has had plenty of exercise the past six months. None of this bend-over-and-touch-the-floor stuff, either. Everybody wants to give her a cup, or a medal or a plaque, or some kind of an award for being a "best actress" or a "favorite actress" or a something. Hardly does she get herself sunk down comfortably on her chartreuse couch (on Greer it looks good) before the phone rings, she's won another honor, and off she goes to accept an award. It's enough to give the girl fallen arches. But Greer's not complaining. No, indeed. She loves it. Well—what actress wouldn't!

Greer is decidedly not the quaint-dainty whimsical sort. *I* could give her an award for that. She has a good hearty sense of humor she inherited from her mother and a flock of Irish ancestors. But—and this will kill you—one of the honors she got the biggest kick out of was bestowed on her by, of all people, a paper doll company! The company wrote her a nice letter telling her she was their favorite actress and could they have her permission to put out a Greer Garson paper doll cut-out book.

"I always loved paper dolls when I was a child," said Greer, "and I was quite flattered. Besides, I liked the idea of poor harassed mothers getting a half hour's sleep while the children cut me out and dressed me."

Well, Metro was a bit stuffy about it at first and said they didn't approve of the first lady of Hollywood appearing in her scanties. It simply wasn't dignified. Greer said she liked scanties better than bustles, and she didn't want to be *Mrs. Miniver* anyway. A first edition of the Greer Garson Cut-Out Book—or well, an advanced copy—was delivered to Greer on the set



See the picture of Navy Lieutenant Richard Ney on Greer's desk, above.



Greer cuddles her prize-winning Siamese cat...

For giggles as well as for glamor our star reporter will take The Great Miss Garson, who turns out, when you meet her here, to be twice as human as anybody else

Mr Garson!

of "Mrs. Parkington" last August, and Greer was as pleased as punch. Lieutenant Richard Ney, on a short leave before returning to the Pacific, was visiting his wife on the set that day. Greer enthusiastically presented him with the book. "Greer," said Richard sternly, "I can't sit on a destroyer cutting out paper dolls."

One of the cut-outs shows Greer looking quite haughty with her fingers upraised. The caption under it reads, "Miss Garson calls for her chauffeur." Well, that one threw Mrs. Garson into mild hysterics. Greer hasn't got a chauffeur. She does her own driving. Mrs. Garson, hoping to help Greer in her work and save the wear and tear on her nerves of Los Angeles traffic, secretly took driving lessons. The day she received her driver's license she came home very proud indeed and showed it to Greer. "Nina, you are wonderful," exclaimed her admiring daughter. "I'm due at Metro in twenty minutes—how about driving me?" An hour and twenty minutes later Greer, who prides herself on being on time, arrived at the studio in a somewhat shattered condition. Seems that Mrs. Garson is the kind of driver who goes ten blocks out of the way simply to cross a boulevard with a traffic signal. This made Greer fidgety and nervous. "You are the worst passenger I have ever driven," Mrs. Garson called indignantly, as Greer fled inside the gates. Mrs. Garson is no longer Miss Garson's chauffeur.

I recently had the good fortune of finding Greer at home on one of those rare afternoons when she wasn't chasing off somewhere to pick up an award. Greer has lived in her present home three years, or rather, "I moved in in the middle of

(Please turn to page 68)



while her pedigree French poodle sees green.



Greer lives with her beautiful, gracious mother, Nina Garson (top).

AMAZING INTRODUCTORY OFFER...

Do You Want LONGER HAIR?

Then... **TRY THIS PROVEN EASY
SYSTEM ON YOUR HAIR**

Helps Prevent Brittle Ends from Breaking Off

HERE IS THRILLING NEW HOPE if you want your dry, lusterless, unruly, brittle and breaking off hair more lovely . . . longer. Yes, hair may get longer—the scalp and hair condition being otherwise normal—if the breaking-off process of dry, brittle ends can be retarded. That's why The Juelene SYSTEM is such a natural way to help your hair gain its normal beauty. You see, this wonderful SYSTEM helps relieve hair dryness that is caused by lack of natural oils. It helps soften harsh, brittle ends, thus giving your hair a chance to get longer once the breaking-off and the splitting ends have been curbed. So if your hair is dry, rough and hard to keep neat, try the easy Juelene SYSTEM for just 7 days.

See if Juelene's tendency to soften harsh, difficult-to-manage hair can help your hair to become softer, silkier, more lustrous than it has been before—in just one short week! Truly you may win compliments from both men and women who admire and envy your hair in its new lovely beauty. Clip the coupon, now!

Test JUELENE for 7 days

THRILLING RESULTS OR YOUR MONEY BACK

Make the convincing Juelene test for 7 days and see for yourself if your brittle, splitting, breaking-off hair can be softened, made more sparkling and lovely. Then if you aren't absolutely amazed with the glistening sheen . . . if you aren't delighted with the ease in which you can manage your hair, we will refund your money. What could be fairer? So don't wait. Mail the coupon right now. And like thousands of others you may find new beauty, be rightfully proud of your hair. You run no risk because you have absolute guarantee of thrilling results or your money back. Send for it now!

SEND NO MONEY JUST MAIL THE CONVENIENT INTRODUCTORY COUPON!

Upon arrival of Juelene pay Postman \$1.00 plus postage. Or if you prefer, send a remittance with your order—we will pay the postage. Then test Juelene. Notice how much more silky and soft, dry, harsh hair may feel in just seven short days. So take advantage of this INTRODUCTORY, GET-ACQUAINTED-OFFER today—NOW . . . you may know at last the happiness of possessing really lovelier—longer hair.



MAKE THIS EASY 7-DAY TEST!

Marvelous Help FOR DRY, BRITTLE HAIR

TRY JUELENE. Why be ashamed of unlovely, dry hair when it may be so easy to make it beautiful? See how much more beautiful your hair may be in just 7 short days, after the dry hair condition has been relieved. This introductory offer gives you an opportune chance to prove to yourself that you, too, may overcome the handicaps of dryness and have sparkling . . . longer hair! Be convinced! Send for your Juelene NOW.

MAIL 7-DAY INTRODUCTORY COUPON
NOW!

**JUEL COMPANY, Dept. E-602
1930 Irving Park Road, Chicago 13, Ill.**

I want easy-to-manage, longer hair. I will try the JUELENE SYSTEM for 7 days. If my mirror doesn't show satisfactory results, I will ask for my money back.

- ☐ I am enclosing \$1.00
☐ Send C.O.D. plus postage

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ADDRESS _____

CITY _____ ZONE _____ STATE _____

Our Customers Participate in Beauty Gifts

JUEL CO., 1930 Irving Park Road, Dept. E-602, Chicago 13, Ill.

Some of the Truth ABOUT MYSELF

Wherein a very wise and charming gentleman who happens to be an actor by profession proves that it is possible to keep a sense of proportion in Hollywood

LIONEL BARRYMORE is a very wise man. He never gives interviews. He has told me that if you sit down with a reporter and he asks enough questions about yourself and you answer them, sooner or later you will make a darned fool of yourself.

I think Lionel Barrymore is absolutely right. If a man talks long enough about himself, he is bound to make a fool of himself.

There are a lot of things I would rather talk about than what I like to eat for breakfast and whether or not I plant tulips in my garden. Somehow, it is hard for me to believe that anybody cares. It seems inconceivable to me that anybody would go to see Gary Cooper's latest picture because he's read that Gary always goes hunting with his wife, or that anyone would think any more or less of me as an actor because he's heard that I sometimes go shopping with my wife. But the editor of SCREENLAND has asked me to tell the truth about myself. It's fantastic that I should tell the truth, the whole truth and nothing but the truth. Some truths are so personal that no man in his right mind would ever breathe them. But I'm perfectly willing to tell *some* of the truth.

A great deal of what is printed in the newspapers and even in some of the magazines about Hollywood stars is distorted. You're continually reading that So-and-So is zooming with So-and-So; and every Hollywood column is full of names of stars who have supposedly been (Please turn to page 72)

By Joseph Cotten
As Told To Dora Albert



a versatile guy. Next you'll be seeing Joe Cotten in an absolute different rôle, with Jennifer Jones in Selznick's "Duel In The Sun" (top right). Again with Jennifer, Cotten plays tender scenes in Hal Roach's production of "Love Letters" for Paramount. Right, busy broadcaster: Cotten with Ingrid Bergman rehearsing for a radio program.



Archie (Ed Gardner) studies his script for his first motion picture, Paramount's all-star "Duffy's Tavern," in which you'll finally meet up with Archie and his gang on the screen.

Home is

Smart private-life wife of irrepressible Archie talks for the first time for publication about what kind of man her husband really is

FOR THE first time in any pages I'm going to talk about what kind of man my husband really is. Millions have wondered as they heard his raucous drawl over the radio—*Archie*, the dumb-witted manager of *Duffy's Tavern*, the guy who could rib nobody but even dumber *Miss Duffy*, the numbskull who always angled in vain for a glamorous date, the stumble-tongue who twisted words until their mangled remains made your synthetic girdle split laughing.

Now Paramount, launching the luscious movie titled "*Duffy's Tavern*," has added new millions to those radio listeners who want to know: "What is this character, *Archie*, in real life?"

Ed says I always talk too much. To prove he's right I'm even going to tell about our unique wedding and a subsequent event that night.

First, though, let's get set. So we can go along and together discover this six-foot-two, 170-pound, gray-eyed, brown-haired, easy-laughing number, be agreeable and pretend you're me.

Your name is Simone, and you're blonde as a Swede. You're born in Nice, France, of a French mother and an

American father and educated partly in France, partly in America, see-sawing back and forth. Your mother's French friends always said you were "belligerently American." You still are.

About grown, in New York, you've ambitions to be a writer. You write for one of those arty little magazines. You knew you couldn't make a living at it but you didn't know how *much* you couldn't make a living. You decide to be a copy-writer in a big New York advertising agency. You land a job, at the very bottom, to learn to be a copy-writer. In such an agency you meet peo-

Clifton Finnegan (Charley Cantor) *Archie* (Ed Gardner) and *Miss Duffy* (Ann Thomas) are even funnier in movies than on the air. *Archie* couldn't wait for television but jumped right in.



Duffy's Tavern

By Mrs. Ed Gardner

ple from the strange world of radio. Strange indeed to a girl with a part French Riviera background!

So—into your life ambles Six-Foot-Two with the gray eyes. Something clicks. You listen to his radio program. It bewilders you. English like *Archie's* was never taught at Les Oiseaux (The Birds) which was the name of the school you attended in Nice. It was never taught at the Hudson River school you went to in New York.

People tell you (you're still Simone) odd facts about the Ed Gardner who is *Archie*: born over a butcher's shop in Astoria, Long Island; better at playing in the streets than going to school, forced by his mother to take piano lessons, achieved revenge at fourteen by playing in a saloon (different named place, but the "inspiration" for Duffy's Tavern). Mother yanked son from saloon piano by his Astoria neck; formative years selling things—ink, paint, pianos—managed a prize-fighter, fired as a file clerk, made a small fortune promoting Tom Thumb golf courses and sold out just before the 1929 crash, put his fortune into Wall Street, also just before that same boop!

You draw a quick, puzzled but inter-

ested breath, ask around, hear more: Your hero attempted valiantly, during the depression, to promote small-town plays, often went without meals, thought it a great break when he landed a job as WPA Theater Project stage director at thirty dollars a week, attracted attention there, first radio job was assistant producer of juvenile series, where he had to double as actor, playing a ticklish pirate with a bunch of guest kids each day to tickle him (and no fat over his ribs!); shut up suddenly as radio producer, heading such shows as Ripley, Burns and Allen, Rudy Vallee, Joe Cook and Joe Penner; became *Archie* because, when showing testing candidates how to do the rôle, they chorused, "You're it!"

(Please turn to page 66)

Among "supporting" stars in "Duffy's Tavern" are such luminaries, spotted around this page, as Veronica Lake, Alan Ladd, Sonny Tufts, Brian Donlevy, Betty Hutton.





The stars
shine bright
at night

JOAN LESLIE
starring in
"Too Young To Know"
a Warner Bros. Picture



"dressmaker-designed" by

Radcliffe

REG. U.S. PAT. OFF.

Established 1918

... thanks to the glamour, charm and fetching loveliness
RADCLIFFE achieves in gaily-colored, floral printed, superbly-
tailored nighties. Clinging, soft-as-silk rayon smoothies of
Kluger's "Great Masters" fabric. Moderately priced, at better
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When a star is a heroine to her director, it's news in movie town. So we're passing along to you the reasons why Colbert is considered such a pet around the studios

By Sydney Valentine

MOST stars in Hollywood will glibly tell you "the play's the thing." They don't really mean it. They think less of writers than they do of press agents. And that's pretty low thinking. But Shakespeare said it, and you can't go wrong with Shakespeare—well, anyway, so long as you quote him and don't act him.

Claudette Colbert isn't like most stars in Hollywood. She doesn't string along with the herd. Claudette, an honest person, comes right out in the open and tells you that she doesn't believe "the play's the thing" in picture-making at all. "A good director," says Claudette, "is seven-tenths of the battle." A script, she points out, even a good script, gets changed many times before it finally reaches the screen. So it's a lot smarter to put your faith in a director than in an author.

Claudette has always had great respect for the directing profession. She has seen

good directors take bits of trash and turn them into Academy Award films. On her own pictures she has always had a close relationship with the director—none of this star-and-director-not-speaking stuff on Colbert pictures. She studies directors as carefully as Bing Crosby studies the bangtails. And she's a gal who can pick winners.

For a long time Claudette has had her eye on Sam Wood. The director of such fine pictures as "Goodbye Mr. Chips," "For Whom The Bell Tolls," "Kitty Foyle," and "King's Row," she believes to be one of the best directors in Hollywood. She was eager to do "Jubal Troop" last year simply because Sam Wood was going to direct it. When that picture had to be postponed indefinitely on account of war conditions, she urged

(Please turn to page 62)



"I'd even make 'East Lynne' if Sam Wood would direct it!" says Claudette. Instead she made the highly amusing "Guest Wife," in which she co-stars with Don Ameche. Above, Sam Wood puts his cast through their paces for the Manning-Skirball comedy romance.



Sam Wood Gives The Lowdown On Claudette



GABLE Is BACK!

In his first picture since his return to Hollywood, Clark is co-starring with another favorite, Greer Garson, in MGM's "This Strange Adventure."



Dr. Eugene Jacques Czukor fell in love with his patient. No wonder, looking at Barbara, who is as charming as she is pretty.



SHE MARRIED HER Doctor

**Prescription for
happiness: marry the right
man. Barbara Britton did**

By Constance Palmer

BARBARA BRITTON and her doctor, Eugene Jacques Czukor, kept their marriage a secret—for four whole days. Then a columnist, making like Dick Tracy, tracked down the names on the license and broadcast the news to a waiting world.

It wasn't that Barbara and Gene particularly wanted to be secretive about anything, but they both felt that mar-

riage is too sacred a part of human experience to be announced by the beating of drums and the tinkling of cymbals. And you know how Hollywood weddings are—photographers with flashbulbs, reporters with notebooks, fans with their mouths open.

So, in the beautiful little North Glendale Methodist Church, Barbara and Gene met with a few friends at eleven o'clock one Sunday morning, and were quietly married by the Reverend Ezra Elliott. The setting couldn't have been more lovely. The flowers were fresh and fragrant around them. The minister was a close personal friend, and the few people there were bound to them by ties of loyalty and devotion. The groom wore the traditional dark morning-suit and

(Please turn to page 84)



STUDIO publicists are skeptical people. They look at the world through rheumy eyes, dazed from living with the wonder world they've created. You would think that, surrounded by so much glamor, so many glittering personalities, they would be ecstatic, altruistic souls. But they are not. They have a tongue-in-cheek attitude toward their jobs, their lives and the people with whom they work. The only way to get them to emerge and face reality is to talk about **THE NOVEL**. All publicists have novels in the making. Jerry Asher, who labors for the two Warner gentlemen in Burbank, is a publicist, and I suspect that he, too, has a novel tucked away somewhere. But I

operative actor on the lot. He also enjoys interviews!"

Well, if I had been quick on the uptake I'd have said, "Ah, Mr. Asher, you've already told me much about Mr. Dantine." But I didn't say anything at all. I just sat and gazed about the Green Room and looked at all the beautiful, intense women. The Green Room! It would be much more appropriate if they called it the Boiler Room. A lot of steam is generated there. Once in Wyoming I worked in a round-house for the Burlington Railroad. They were repairing engines there and the din was terrific. But compared to the Green Room it was quiet as a bosky dell. Near us was a

for today. See, he doesn't care even if you have eaten most of your meat balls."

Mr. Dantine stopped about five paces away from us and bowed from the waist. I almost expected to see his right hand shoot out and hear him cry: "Heil Hitler." But then I remembered that Helmut Dantine had got into trouble once in Austria by *not* doing that; so I got up and bowed stiffly from the waist. "Mr. Dantine," I said, "I'm charmed."

"I also," he said. "How are the meat balls?"

"Delicious," I said, flushing a little.

He sat down and smiled warmly at Jerry. "Jerry," he said, "how is life pro-



Helmut Dantine, who recently became an American citizen, participates in New York's "I Am An American Day." With him is his co-star of "Shadow of a Woman," Andrea King.



Making personal appearances at the Strand Theater Broadway in New York, Helmut was surrounded by floods of autograph hunters at the stage door after every show.

didn't want to talk about Jerry's novel. I wanted to talk about Helmut Dantine who was coming presently to join us while I ate my spaghetti-with-meat-balls and Jerry ate his curds and whey. I said, "Tell me about Dantine."

"Do you want Dantine the artist or Dantine the man?" Jerry asked.

"A little of both," I said.

"All right, then. I'll give you his biography and the fifty cent tour."

"Look," I said. "I have his biography. But I never read biographies. I like to start where you geniuses leave off. I want to know what kind of a guy Dantine is—what goes on inside him—what makes him tick."

"Eat your soup," Jerry said. "Dantine won't care if you've eaten all your lunch by the time he gets here. Just so you don't go away. Dantine's the most co-

long table at which were seated twenty or so men. They were hunched down over their food trying to lift their voices above the noise. "Who are they?" I asked. "Big executives?"

"No," Jerry said. "Little executives of tomorrow. They're writers."

Just then a waitress dropped a trayful of dishes and not one of the writers looked up. "They're probably thinking about the big story," I shouted at Jerry. "Something colossal."

Jerry stared at me. "Only slightly terrific," he answered cryptically. I didn't pursue the subject further.

Presently a tall young man who walked lightly, like a boxer, came sidestepping through the clutter of tables. He was looking at us and smiling, a curiously charming smile. "Who's that?" I asked.

"Dantine," Jerry said. "Our pigeon

gressing in your dream world today?"

"A little on the nightmare side."

"Ah, well. That is life."

"No, it isn't," Jerry said. "It's just—actors."

"He makes jokes," Helmut said. Then he sat back in his chair and let his bright, interested eyes rove over the crowded room. Ladies, lovely seductive ladies, looked at him and smiled. Helmut smiled. "Well," I said, trying to get off to a good start, "how is the old Gestapo getting along?"

He glared at me and scowled darkly. I felt like *Mrs. Miniver* when she found him in her pantry. "I know nothing about the Gestapo," he said. "Once they threw me into a concentration camp. Since then I have not inquired about the Gestapo. I would like to taste your meat balls before I order."

"Sure," I said, shoving my plate forward, "go right ahead."

How a charmer in the Continental manner made up his mind to be an American. Here he is—Helmut Dantine

Ida Lupino, divorced from Louis Hayward, and attentive Mr. Dantine have eyes only for each other—natch! Far right, Warners' "Escape In The Desert" had Dantine scrapping with Philip Dorn.

No More Nazis!



Remember Helmut Dantine as he appeared in "Edge Of Darkness"? No more Nazi rôles for him.



By

Hyatt Downing

He's a cautious young man, this Mr. Dantine. He doesn't take unnecessary chances. The meat balls didn't come up to his expectations so he ordered fish cakes.

"I was born in Austria in 1918," Mr. Dantine went on, hardly pausing for breath after having given his order to the waitress. "My father intended that I should go into the diplomatic service. Then the Germans marched in and—"

"Yes, yes, I know," I said hastily. "That's where you learned to bow so beautifully. Have you ever worn a monocle?"

He scowled at me. "In America people do not wear monocles. I am an American. I am a naturalized citizen of this great country."

I wanted to get up and bow again but Jerry Asher put out his hand. I was thinking of the one or two bits of

(Please turn to page 86)

Portrait of Bergman

By Alyce Canfield



Two winners appear together in "The Bel St. Mary's"—Crosby and Bergman, playing respective rôles of parish priest and nun. a departure for Bergman, this new

INGRID BERGMAN is the woman nobody knows! From the moment she came to this country from Sweden in 1939, she has been in but not of Hollywood. She is rarely seen at brilliant premières, nor dining at the Mocambo. Her home has never been photographed. Her six-year-old daughter, Pia, only recently discovered that her mother is a movie star. Her husband, Dr. Peter Lindstrom, a nerve surgeon, has remained discreetly apart from the Hollywood scene. No large parties for the press have ever been given by Ingrid; interviews, rarely. There is such

a dearth of material about the girl whose brilliant performance in "Gaslight" won her the Academy Award that rumor has supplanted fact.

Because, whenever there is no news, columnists will make news. You'll read, therefore, that she's shy, that she wants to go home, that she doesn't like people. There'll be one contingent who will believe she's a milquetoast, too charming to have either temper or temperament. Another group will wax sugary-sweet with praise.

SCREENLAND decided to sift fact from fiction in order to give you an honest portrait of the real Bergman. We spent

two days with Ingrid, herself. We talked to people who know her well—director Leo McCarey, director Alfred Hitchcock, Ruth Roberts, her English coach; Ellen Newald, her secretary; waitresses, grips, prop men. And we read over 1500 letters sent to her by her fans. We discovered this: she's a girl you'd like to know.

Ingrid is utterly undramatic in private life. It isn't that she's colorless but that she absorbs the color of the character she is playing so completely as to lose her own personal identity. Ingrid away from the camera is not the Bergman you see on the screen.

In "Gaslight," for instance, she was
(Please turn to page 108)

Sifting fact from fiction in order to give you candid closeups of Ingrid, the woman, and Bergman, the actress



Sidelights on the set of Selznick's "Spell-bound," in which Bergman appears opposite Gregory Peck under the astute direction of Alfred Hitchcock (top):

new Film-Finish Powder

finer new texture...lovelier shades
...for that luscious film-star look



AVA GARDNER appearing in "MAISIE GOES TO RENO," a Metro-Goldwyn-Mayer picture. Woodbury BRUNETTE gives a dark-toned skin like Ava's a vivid glow, destined for enchantment!

A Woodbury powder to give you skin the flawless look stars have on the screen! NEW 5-way blending creates stay-fresh SHADES, smoother TEXTURE to cover little lines and blemishes. It never cakes, turns pasty, makes your skin look "porey". Just clings for hours of enchantment! Watch your skin take on new appeal with "Film-Finish." 8 shades.

YOUR MATCHED MAKE-UP \$1. Now with your \$1 box of Woodbury Powder, you also get your shade of matching lipstick and rouge. No change in the box; all Woodbury Powder is the new "Film-Finish."
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Woodbury Film Finish Powder

By

Judy Garland

This Is
What I
Believe

Here's Judy, herself
—no frills, just a nice,
honest girl speak-
ing her mind on the
really important things



Judy catches up on her reading before the cameras start turning on scenes for "The Harvey Girls," the new Garland starrer. Left, Van Johnson and Esther Williams visit Judy on the set, with hairdresser Helen Young and ace cameraman George Folsey listening in. Left below, as the wife of Vincente Minnelli, brilliant young director of "Meet Me In St. Louis" and "The Clock," Judy has found true happiness at last.



WHEN SCREENLAND asked me, on the set of "The Harvey Girls," to talk about what I believe about life, love, religion, happiness and immortality, I was flabbergasted by the immensity of the subjects covered. But after I caught my breath, I was glad that I was given this chance to express my ideas. Usually an actress is asked about nothing more vital than whether she prefers coffee with sugar or without, crystal ash trays to silver ones or blondes to brunettes. I realize that this subject takes a great deal of thought, but I will try my best to put on paper what I believe.

Life? I believe that happiness can be achieved if you don't get in your own way. You should always keep your sense of perspective, both about yourself and about things outside yourself.

I believe you should be critical of yourself but not over-critical. The latter inhibits you too much. You avoid realism and wrap yourself in a cloud of misery. If another person is in a bad mood, you think it's because of something you have done, when actually he or she may have had a quarrel with someone else and is not thinking of you at all. Or if you're in a bad mood, you expect the whole world to share it, and take personal offense at everyone else who seems reasonably happy. You say to yourself, "Nobody cares how I feel."

Such a perspective is completely distorted and selfish. Being over-critical of yourself brings it on. I remember between the ages of 14 to 20, I went through such a stage. I was particularly sensitive about my nose and teeth. My teeth didn't all grow at the same time. I thought I was snaggle-toothed, and often used to put my hands over my mouth to hide my teeth. I was like the girl in the ads who was afraid to smile.

Perhaps every girl goes through a period in adolescence when she is over-critical of her own looks. That viewpoint is just as bad as being too conceited.

Actually it's a form of conceit and selfishness because it means you're concentrating too hard on something about yourself that isn't really terribly important.

An actress is apt to suffer from this over-sensitiveness. The average girl can look at herself in a mirror, and by picking the angle, see what she wants to see. But in the movies, your face is magnified, every little defect shows up multiplied a thousand times. So being an actress is a terrific test of your ego. No matter how your face looks on the screen, however, you have to remember that people are going to judge you by your personality and the way you act, as much or more than by your looks.

Certainly the girl who isn't an actress is going to be judged more by her personality than by her looks. A boy once told me that when he goes to a dance he never tries to pick out the prettiest girl at the party or dance; he just picks out the one with the nicest smile.

Death? I don't believe that dying is the end. There is too much preparation in life for something else.

Immortality? I believe that there is such a thing as personal survival. I don't believe that there are golden streets in Heaven and that gingerbread grows on all the trees, but I do believe that there is some- (Please turn to page 78)



THAT HUTTON DAME KNOCKS BETTY OUT!

Talk about dual personalities! There's the clown, Hutton; then there's Betty, herself—two different people. Meet them both



Andy Russell makes his movie bow with Betty Hutton in "The Stork Club," above. Right, Hutton at work in a silly sequence for "Duffy's Tavern," with Ed Gardner and Victor Moore.

By Lynn Bowers

THERE'S been so much publicity about that character, that clown, that rowdy Betty Hutton that every time she goes out in public people expect her to make her entrance into a room or a café or a night club on a wire, with everything flapping—including her mouth. She's a show-off, they say, a funny girl, a feminine court jester, and something between a musical jack-in-the-box and a perpetual motion machine. It's reached the point that when she drops into a place for a little relaxation people whisper, "Is that Betty Hutton? It can't be, she's too quiet!" So I guess it's about time I let you in on a hitherto unrevealed secret. She is the quiet type. And don't laugh, either.

I expect the real truth is that she's two entirely different people. Expect? I know darn well she's two people. Call it alter ego or, if you want to be really harsh, schizophrenia or maybe even *Dr. Jekyll and Miss Hyde*. Certainly the old doc couldn't have had more trouble with that *Hyde* guy than Betty's had with the other Hutton. Not that Betty has any beefs about her other self. Quite the contrary. She'd stand up and go ten rounds with anyone who said anything about Hutton, who's made lots of friends, amused a great many people in this country and overseas, and put her up in the high money brackets. So you can understand why Betty's kinda partial to her. But, doggone it, Hutton really does knock Betty out. And I'll tell you why.

Take one example. Betty's on the set, studying her lines and her next routine like crazy. She's serious, see. She can't just turn that voice and those antics on and off like a faucet. Every gesture and every piece of business has (Please turn to page 92)

Director John Berry retrieves one of Hutton's long eyelashes before a scene for "Cross My Heart," in which the Blonde Bombshell appears with Sonny Tufts (at right).





Twin Blessings

Timothy and Gregory pose for their first color portraits with their proud parents, Susan Hayward and Jess Barker. You'll see their famous mother next in RKO's "Deadline At Dawn," and their father in Universal's "As It Was Before" with Merle Oberon.

Kodachrome by Jack Albin

DEANNA *Talks* ABOUT HER MARRIAGE



Mr. and Mrs. Felix Jackson (Deanna Durbin) in first picture after their marriage (left). Above, Deanna relaxes in her dressing room with a good book and, left above, shares scene with Ralph Bellamy in "Lady on a Train."



IF IT wasn't the hottest day in the Summer it would do all right until a hotter one came along. I dripped over to the gallery where they told me Deanna Durbin was taking Christmas art. Hollywood, my Hollywood! I found Deanna in a beautiful red robe sitting in front of a phony fireplace with stockings hanging from it crammed with all kinds of goodies. Beside her was a gaily tinsel Christmas tree with fancy

wrapped packages piled high beneath it. And the tireddest looking toys I've ever seen. "We've got to rush this art," a press agent said to me. "We have two pictures on the lot shooting Christmas sequences today and they gotta have the toys—wouldn't you know!" Those toys have probably been in more pictures than Wally Beery.

With a look of delighted expectation on her pretty face Deanna unwrapped

Star marries producer! But there's more to the story than that. Read our scoop interview in which Deanna reveals her true happiness as the bride of Felix Jackson

By Elizabeth Wilson

one of the more gaudily be-ribboned boxes, while the camera clicked. The box was empty. Not even a pin cushion from Aunt Minnie. It's been empty, Deanna told me, ever since she first unwrapped it for her first Christmas art ten years ago. I don't know how she managed to look so delighted over an empty shoebox. For my money she won next year's Academy Award right there.

Deanna's little nephew and niece, Dickie and Lois Heckman, two of the cutest children you've ever seen, were then brought in to take a few pictures with their famous aunt. The kids made a dive for the peppermint sticks in the stockings. They were painted sticks. Then they started on the fancy packages. Empty, of course. The kids were working up a mild case of frustration (imagine finding out about Hollywood so early in life) when Aunt Deanna said enough was enough. The kids hastily piled the tired toys in a box and rushed them over to stage nine. "Thank goodness, Christmas is over until next July," said Deanna with a sigh.

I feel very sorry for any movie star who has to sit under hot lights on the hottest day of July and pretend she's dizzy with excitement over Santa Claus. I told Deanna so, and she said it was the only part of her job she really hated.



Deanna greets you at the door of her new trailer dressing room at Universal Studio.

As we drove over to Deanna's dressing room I felt even more sorry for movie stars. Parked squarely in the middle of the narrow road in front of her convertible roadster was a huge car—and believe me, no one could have parked more inconsiderately. I was all for blowing the jerk's horn and telling him to come move his so-and-so piece of junk. But Deanna said no, she couldn't do that. She turned, and she shifted, and

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16 Exciting Shades



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Latest on "Baby" Bogart and Bacall

Now that they're Mr. and Mrs., we're bringing you up to date on the real and reel lives of this famous couple



Lauren Bacall is Mrs. Humphrey Bogart now, but she's still a beautiful "Baby" to friends and fans—no false dignity for this tall, determined blonde. Left, candid shot as she sets sail for a short cruise with her new husband. Real honeymoon will have to wait until Bogey completes "The Two Mrs. Carrolls" opposite Babs Stanwyck, and Bacall finishes her acting job opposite Charles Boyer in "Confidential Agent," both Warner films. Scene at right is from new Bogart-Bacall drama, "The Big Sleep." Facing page shows Bogart, top, in reel clinches, below, the camera shows them relaxing as themselves.

Photos by
Floyd McCarty,
Warner Bros.



I'M THE wrong Wilson to be writing about Jane Russell. Earl should have this assignment. Jane, reported Earl when he was at the studio recently, complained to me that even when she goes to the corner grocery store the G.I.'s recognize her and she can't understand it. She's evidently missed the point of it. But the G.I.'s haven't.

Now of course you know Jane Russell. Sure you do—unless you have been as extinct as the dodo for the past four years. You've probably never seen her on the screen—her one picture, "The Outlaw," only played San Francisco for a couple of weeks—but just the same you feel that you know her intimately. That's because you've seen her luscious photos in the magazines. Countless times. Jane, statistics say, is the most photographed person in the world. "Just think," one of Mr. Stromberg's publicity boys said to me, and I obligingly thought, "Jane became the most popular pin-up girl of World War II without ever taking a leg picture."

The G.I.'s, I am reliably informed, have her pictures plastered over their bunks all the way from Burma to San Diego, and back again by way of the Aleutians. In fact, Jane is rated officially as the Number One Pin-up Girl of the foxhole circuit. Seems that Jane had only been working five minutes on Mr. Stromberg's "Young Widow" when the telephone in the publicity office rang. "This is the USO calling," said a nice motherly voice. "I have a lot of soldiers here just back from the South Pacific and they are eager to visit your studio. Can it be arranged?" The publicity man explained that they had only one picture in production there, and why didn't she send them to one of the big studios where there would be a number of pictures shooting. "I suggested Paramount and Metro to them," said the lady, somewhat bewildered. "But they insist they only want to see someone they call Jane Russell."

Jane's case history, if you've been making like a dodo, is brief. Her mother is the former Geraldine Jacobi, a stage actress who once worked on Broadway. When Mrs. Russell married she settled down in Edmonton, Canada, but a few days before Jane's birth she crossed the border so that her child would be born

on American soil—Bemidji, Minnesota, to be exact. She named Jane after Jane Cowl, her most favorite actress. Less than a year later the family moved from Canada to Burbank, California. Four brothers were added to the family. When the kids were old enough Mrs. Russell gave them drama lessons, and later organized them into a home orchestra—which played at various dances and amateur performances all over the San Fernando Valley. While at Joaquin Miller School in Burbank Jane played in her first stage production—a small part in a Gilbert and Sullivan musical. At Van Nuys High School she was a leading light of the dramatic club.

After graduation Mrs. Russell saw to it that she continued her dramatic education in the Maria Ouspenskaya and Max Reinhardt schools in Hollywood. But when her father died in 1937 it became necessary for Jane to find a job. She worked irregularly as a photographers' model, and regularly as a receptionist in a doctor's office in Van Nuys. 'Tis said that the doctor's male patients always arrived an hour or so early for their appointments—and it wasn't to look at old copies of magazines either—and were invariably running high temperatures when admitted to his private office.

A Hollywood agent saw a commercial advertising picture of Jane, tore it off the photographer's wall, and rushed with it to Producer Howard Hughes' office. Hughes signed Jane on a long term contract, she is still under contract to him, and soon afterwards put her in the much discussed but seldom seen "The Outlaw." That was four years ago, and Jane hasn't done anything on the screen since. Not that she didn't have plenty of offers. Naturally all the producers practically wanted to cash in on Jane's hot publicity buildup, and they tried to borrow Mr. Hughes' young curvaceous contractee at very fancy prices. Their idea being to get Jane in front of a camera in a bathing suit or sweater. And not a bad idea. But Mr. Hughes insisted that his protégée was going to be a dramatic actress, and to hell with bathing suits and sweaters. Rather stuffy of Mr. Hughes, don't you think? He hired the celebrated Florence Enright to give her

(Please turn to page 111)

Jane Russell, back in pictures after four years, in "Young Widow," can't understand why the boys recognize her. Wanna tell her, fellas?



Miss Curves

IS HERE AGAIN

By Liza



Producer Hunt Stromberg is the girl's benefactor — he's bringing back Jane Farrow to the screen. That's Mr. Stromberg, far left, on landing stage, conferring with his day on the set. Other exclusive photo shows Jane with mother Loretta Farrow and Director Martin.

Exclusive photos
by Jack Albin



Life Without Father

For two and a half years Geraldine Fitzgerald, the Irish beauty, has been facing the same problem as many other women—bringing up her young son without the benefit of his Dad's supervision. And she's doing a good job, too.

By Sylvia Conrad

HUNDREDS of thousands of women have learned during the war not only what it means to be separated from their husbands, but they have also had to face the problem of bringing the young 'uns up without father. Even now, when thousands of men are pouring back each month from overseas, there are plenty of wives whose husbands haven't the coveted number of points needed for discharge, who are still faced with the problem of life without father.

For two and a half years, Geraldine Fitzgerald, the Irish beauty whose husband, Edward Lindsay-Hogg, is overseas working for the Irish Red Cross, has had to face that problem. Her little boy, Michael, a miniature edition of his father, with his father's dark hair, light skin and his father's build, was just two and a half years old when his dad left for Eire. At the time neither Edward nor Geraldine dreamed that they would be separated for years. They thought they'd be separated for about six months—which is hard enough for two people in love to bear but certainly bearable.

America hadn't entered the war yet, but the dark clouds of war were already hovering over Ireland. No one knew for certain whether Ireland would remain neutral or not. There was always the dark fear that Hitler might bomb Ireland, as he had bombed other countries, without reason or justification. If that happened, Edward Lindsay-Hogg was willing to take any risk for himself, but he didn't want Michael, who had been born in the United States, to be raised in a terror-stricken country and to be subjected to

such horrors. And so there could be no question of Geraldine accompanying Edward home to Ireland. She belonged where mothers always belong, with her baby.

Almost the last thing Edward said to Geraldine, before he kissed her goodbye, was, "I do beg you not to let him get too attached to you." To some of us, such a request on a father's part might seem odd, but Geraldine understood it perfectly.

"You see," the titian-haired Irish star explained to me, in her dressing room on the Universal lot, where she had just finished the day's takes on "Uncle Harry," "the instinct of a woman who has to bring up a child without her husband around to help her is to want to protect the child as if he were an orchid. That is my instinct. But I deliberately fight it down.

"When a woman has to bring up a child without his father's help, she must learn to curb her anxiety. I let Michael jump off high walls, although I tremble with fear that he may break a leg. Still I know that it is better for him to take those risks than to become tied to my apron strings.

"If a mother is too possessive, mother love can easily become *smother* love. None of us wants to become the kind of mother whose sons are tied to us by silver cords, but if a woman has to bring up a child without the help of his father, there is always that danger, unless she learns to curb her anxiety and to give him a certain amount of freedom.

"Michael and I are very lucky in one important respect. He has the most



While her husband is overseas, Geraldine has the sole care and responsibility of raising their four-and-a-half-year-old son, in addition to her screen career. Universal's star of "Uncle Harry" does both jobs beautifully.



Michael, a miniature edition of his father, has a mind of his own. Exclusive pictures show Mike and his lovely mother in their Santa Monica home.

wonderful nurse—Mary Gillan—the same nurse that my brothers and sister and I had in Ireland as children. She was my nurse from the time I was three months' old. She is with Michael practically all the time. I'm just the foreman.

"Our great aim is to bring Michael up not to be nervous. As a child I was very nervous, afraid of high walls, noises, bicycles, air and fire, almost everything except water. And the only reason I

wasn't afraid of water was because we lived in a house near the sea. However, even at that, I was afraid of boat rides. As I grew older I conquered my fears through the constant repetition of the things that I was afraid to do. But knowing the agonies I went through as a child, I made up my mind that if it were possible, I would bring Michael up to be completely un-afraid.

(Please turn to page 100)



In "Uncle Harry" Geraldine Fitzgerald plays the most unsympathetic part of her career, far cry from her charming Mrs. Wilson. Above, Director Siodmak on the set with his co-stars, Miss Fitzgerald and George Sanders.



Not only Director Otto Preminger (center, above) welcomed Alice back, but the entire crew of her picture, "Fallen Angel." Assistant Director Artie Jacobson, above, gifts the star with flowers.

Welcome

ALICE FAYE

After two years' absence as a housewife, sweet Alice returns to the screen—and about time, too



OUT IN San Fernando there was a very happy girl. Each morning she was awakened between 5:30 and 6:00 A.M. by the chirping of two small girls, one named Alice—aged 3—and the other named Phyllis—aged 1. These two blonde vikings would capture their mother's bed each morning and sail up and down the tufted deck, yelling, laughing and romping.

Their father usually had to leave the house around ten as he is involved in radio, but by that time the small family had enjoyed a morning swim and breakfast. After the Old Marster had departed, the mom would bundle up her banditti and take them to the village market to spend their sparse points for something delectable for dinner.

During the afternoon, while the children were taking their naps, this typical

housewife would have some mending to do, dinner to plan and start—with the aid of a maid when there happened to be one in residence—and other assorted odd jobs to perform. It was a pleasant, comfortable, instantly recognizable American suburban life.

With one exception: over the brow of the hill was a motion picture studio named 20th Century-Fox, which had Alice Faye under contract. As she is one of their most valuable properties, they kept entreating her by telephone, word of mouth, and carrier pigeon, please to come back and make a picture. They sent her scripts: one was a lavish musical. No, said Alice. One was a Technicolor extravaganza. No, said Alice. Well, sighed the studio, what *would* bring a happy housewife back to the sound stages for a three months' period before

the camera? With infinite caution Alice said that if a drama were found, one without a single song involved, one without one single bustle costume or collection of feathers or bangles, or even so much as a frilly lace parasol—then, and only then, she might be interested.

Otto Preminger, who scored so heavily at the box office with "Laura," was given the script of a story entitled "Fallen Angel" based on the poem:

"We were born to tread
The earth as angels,
To seek out heaven
This side of the sky. . . .
But they who race alone
Shall stumble in the dark
And fall from grace. . . .
Then love alone can make
The fallen angel rise,
For only two together
Can enter Paradise."

After having studied the story, he decided that the part of *June Mills*, a sweet, steady, naïve girl living in a small California (fictitious) town, was exactly right for Alice and complied with her requirements for returning to the screen. He mailed the script to her, asking her to look it over, giving it serious consideration. And Alice, you lucky people, said yes.

"Fallen Angel" is the story of a floater (Dana Andrews) who gets put off a bus in a sleepy community some distance from San Francisco, because he doesn't have the \$2.25 needed to complete the trip on plush. He falls in love with a Summer Storm of a waitress (Linda Darnell), but marries trusting little *June Mills* for her money. When the waitress is found dead, well, you'll have to buy a theater ticket, fellow countrymen, because the denouement is terrific.

There was one point in the story that fairly ached for a song: the scene on the beach when Dana has cooked hot dogs for Alice, and while they look out over
(Please turn to page 95)



One of the three good reasons why Alice Faye stayed away from the screen so long: Alice Faye Harris, Jr. Other two reasons, hubby Phil Harris and Phyllis, age one year.



Be Lovely to Love

You'll never worry about staying sweet and dainty if you use

F r e s h
.....

the cream deodorant that stops perspiration worries completely. It's gentle, stays creamy and smooth. Doesn't dry out... usable right to the bottom of the jar. 50¢...25¢...10¢



MOST FASCINATING AND INTRIGUING...TUNE IN "DAVID HARDING, COUNTERSPY," WED. NIGHTS, 10 E.W.T., AMERICAN (BLUE) NETWORK

Secretarial Success

Fashions

Clothes that add to the neat, well-groomed appearance at the office, posed here by Frances Gifford, make a perfect picture of quiet efficiency

For that business conference, above, Frances wears a two-piece navy wool dress trimmed with white bracelet stripes and white piqué collar edged with wool.



*Fashions by Irene
Photos by Clarence S. Bull*



For that Friday before a gay week-end, above left, Frances wears a gray wool dressmaker suit with a rick rack of same material trim on the neckline of double-breasted, weskit-styled jacket.

Donning a gray Persian Lamb beret and muff, blending beautifully with the soft gray of her suit, Frances becomes a vision of social success in MGM's new film, "Our Vines Have Tender Grapes."

Her "date" dress at right above is a soldier blue wool jumper with coat and stitched beret to match. It's gala, but suitable for office wear. The diamond shaped cut-outs reveal long-sleeved blouse.

At left, Frances is neatness personified in a kelly green wool suit which features a single tab fastening, patch pockets dropped below hemline of jacket. Worn with starched white linen dickey.

Saturday morning work before the Big Game is a whizz in this three-piece wool suit, at right, with black and white checked jacket and finger-tip topcoat, worn with plain black wool skirt.



"Perhaps some day I can do that, too," says Margaret O'Brien, admiring Toumanova's ballet technique

Margaret, having completed her rôle in MGM's "Our Vines Have Tender Grapes," was permitted as a special treat to visit the Ballet Theater, go backstage to meet the great ballerina, Tamara Toumanova, who presented the little star with a pair of ballet slippers. Toumanova will soon be appearing in her own starring film for Leo the Lion.

Margaret MEETS THE BALLERINA

★ ★
LEAVE US FACE IT...
Duffy's throwin' the Greatest Star Party



BING CROSBY



BETTY HUTTON



DOROTHY LAMOUR



PAULETTE GODDARD



SONNY TUFTS



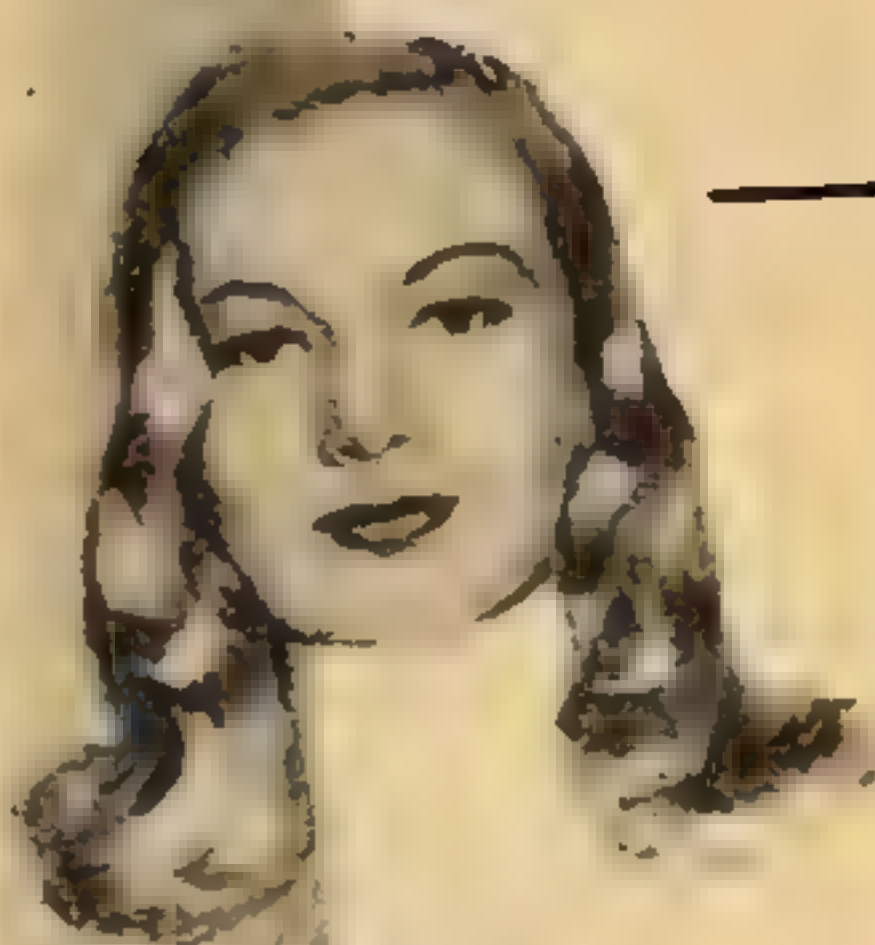
EDDIE BRACKEN



ALAN LADD



BARRY FITZGERALD



VERONICA LAKE



ARTURO de CORDOVA



and
 Archie (Himself)
 ED GARDNER

in Hollywood History!



VICTOR MOORE



BRIAN DONLEVY



MARJORIE REYNOLDS



BARRY SULLIVAN



CASS DALEY



DIANA LYNN

32 wonderful stars! The funniest scenes ever filmed! Terrific songs and satire! Gorgeous girls, riotous laughs —as Paramount brings radio's riot show to the screen at last!

Paramount presents

ED GARDNER'S

DUFFY'S TAVERN

Starring Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo de Cordova, Barry Fitzgerald, Cass Daley, Diana Lynn, Victor Moore, Marjorie Reynolds, Barry Sullivan and Archie (Himself) Ed Gardner with Charles Cantor, Eddie Green, Ann Thomas and Robert Benchley, William Demarest, Howard da Silva, Billy De Wolfe, Walter Abel, Johnny Coy, Miriam Franklin, Olga San Juan, Gary, Philip, Dennis and Lin Crosby • Based on Characters created by Ed Gardner

Directed by **HAL WALKER** A Paramount Picture

A joyous moment for the Ray Millands, seen here in an exclusive pose at their recent reconciliation party. Hollywood is happy about the whole thing, too.

Gossip By Weston East

THAT guy Gable could get away with murder. In "This Strange Adventure" he wears a beard in several sequences. Preferring his own to that studio-made facial foliage, he couldn't shave until the final scene was shot. So Clark attended all the smart parties looking like a well-kept mattress. Do you think it detracted from those Gable charms? Not for a second.

Every female in the room behaved like a potential Sinatra fan. Clark didn't bat a whisker.

"BABY" BACALL (how she hates that title!) showed her first flash of temperament, finally. Director Herman Shumlin wanted her to remove her famous gold whistle bracelet for a scene in "Con-

fidential Agent." "Baby" no want to do. Said she'd kind of shove the whistle into her fist so it wouldn't show. Mr. Shumlin insisted it would make her just that much more conscious of it. "Baby" insisted it wouldn't. Mr. Shumlin sort of hinted that even a very good actress couldn't get away with it. The whistle came off!

Here's Hollywood



Van Johnson and Esther Williams attend a big Hollywood premiere. They're great pals.



Later, fans give Van a rush, while Esther extends greetings to one of the men in crowd.

HOLLYWOOD street scene: Overheard at a party where Cary Grant was deep in discussion with Van Johnson.

Van: "Gee, I envy you. You've got a big home and know how to run it. I've always wanted a home but I don't know anything about one. I'd sure like to get away from living in hotels."

Cary: *I envy you.* I have a big home and I can't get servants. I'm living in two rooms. The rest are closed off. I wish I was back at your stage of a career—just starting in, no big home on my hands, no



Elizabeth Scott

starring in

"YOU CAME ALONG"

A Hal Wallis Production

released through Paramount

Glamour for lovely necklines

It's so easy to glamorize your neckline, add allure to your fleshtones. Let your jeweler show you an exquisite necklace of DELTAH simulated pearls, so like precious Orientals in lustre and iridescence. Wear it as the perfect finishing touch with every daytime or evening costume. Necklaces and earrings, perfectly matched.

L. HELLER AND SON, INC.
FIFTH AVENUE, NEW YORK



*Once Chosen —
Always Treasured*

Two musicians, Cary Grant—who sings and plays the piano in his latest film for Warners, "Night and Day"—and Diana Lynn talk it over with Harry Crocker.



Above, Capt. Jack Reynolds with his wife, Marjorie Reynolds, Diana Lynn and Bill Edwards add their names to the stellar list of guests at a cocktail party at the Atwater Kent mansion in Bel-Air. Center, Brenda Marshall dates her husband, William Holden.

servant problems, living in a hotel with all the comfort of switchboard and maid service. Those were the good days."

FATE'S a funny thing. Six years ago an agent tried to sell Glenn Ford to 20th-Century. Glenn was willing to sign a straight seven year deal at \$75 a week. The casting director took one look at him and advised him to get out of Hollywood. Recently 20th did everything but bomb the Columbia studios in their attempt to borrow Glenn for the lead in "Razor's Edge." They couldn't get him—not for love nor money and they offered *some* money!

BOB HUTTON and Natalie Thompson are legally separated (divorce pending) but they are still living in their little apartment. Once upon a time it was their love nest. Now each goes a separate way. Bob will move out as soon as he can find a place to live. All of which doesn't look very encouraging—considering the housing situation. Alan Curtis and other escorts call for Natalie. Bob usually lets them in! It's all very friendly and cozy. Even if he doesn't find a house, Bob may have a new address anyway. He's been 4F since Pearl Harbor, but now his draft board has recalled him for another examination.

NO MORE work for Olivia De Havilland until 1946. Doctor's orders. All her troubles date back to her original trip to the Aleutians. Livvy hasn't been well since but nevertheless has made many other hospital visiting tours. New-comer John Lund of New York's "Hasty Heart" fame, gets positively lyrical at the mere mention of De Havilland's name. He's playing opposite her in his first



movie, "To Each His Own." Olivia's gone out of her way to help him, encourage him and—so help us—tip him off on little tricks that keep his face in front of the camera. That's *really* being a nice girl. We're very proud of you, Livvy.

FIFTEEN years on the pay roll! That's Bob Young's record with MGM, but now they are kissing each other a fond farewell. It's a far cry from the handsome, gray-templed Bob of today, back to the lanky lad someone discovered in a tent show in 1930. Bob, who is increasingly popular on other lots (especially RKO) hasn't made a picture on the home base in three years. His contract has 18 months to run. He's notified them that he definitely isn't re-signing. In the meantime, he's asking for his release. No hard feelings. Theme song: "Thanks for the memory"—and there are many of them!

DESPITE the distorted reporting, the Ray Millands have never been anything but deeply in love with each other. Weston East told you months ago that they would get back together. And they have. It was inevitable. Like all married people, the Millands have their differences, but they are never serious for long. Ray recently left for England to do some war work. He'll get to see his mother and father, the first time since long before the war. Ray's lovely Mal will be in New York to welcome him back. They'll celebrate with a shopping spree and a round of all the theaters and fancy eating places that Ray loves so well.

EVIDENTLY what Van Johnson is to the bobby-soxers, Joan Leslie similarly represents to members of the opposite sex. Literally hundreds of letters have been received by Joan, telling her that she is their ideal choice for Van



Angela Lansbury with her also talented mother, Mrs. Moyna Magill, playing in Universal's "Uncle Harry" next, meet British film executive Arthur Rank.



Elizabeth Taylor steps out: with Laraine Day and Ray Hendricks at a premiere, below on opposite page; center, chaperoned by her mother and father; below, seen sampling delicacies. Above, Martha O'Driscoll finds interested listeners in Alan Curtis and his Army pal.



opposite him in "The Corn Is Green." Second night date was with Nina Foch. Third night with Margo. Fourth night he started all over again.

AS PREDICTED here, Marlene Dietrich did not forsake Hollywood permanently. Report had her quoted as saying she would remain in France and was no longer interested in Hollywood movies. True or false, Marlene is back, a trifle wiser from her hectic experiences in France, Belgium, Holland and Germany. She was greeted upon her arrival with several scripts. Marlene accepted them eagerly and immediately went into retirement to read them. So it looks like you'll be seeing her and soon.

Johnson's real-life girl friend. Their reasons? Because both are pure and wholesome, never been married, never been touched by scandal, are typical young Americans. Maybe that spark will ignite, if and when Van and Joan eventually meet.

THE Hays office is with us again. For that bedroom scene in "Leave Her To Heaven," even though they are married in the picture, Gene Tierney and Cornel Wilde have to sleep in twin beds. Gene wears a very sexy, lowcut nightgown but never gets closer to Cornel than just sitting on the side of his bed. "I'd love to hear the comments of a G.I. audience when this picture plays overseas," cracked Cornel. Wouldn't we all!

A SPINAL ailment has landed Cpl. Bill Lundigan back in the States and into the naval hospital. Overseas for a year,

Bill did a remarkable job as a combat motion picture photographer. Together with his buddies, they were practically shoving their cameras down the muzzles of the Jap's guns. So far it hasn't been decided whether an honorable discharge is in order for Bill. Even the possibility should be interesting to Marguerite Chapman. There are those who think she still cares for Bill.

WE BLUSH with shame but, so help us, this is a true story. When John Dall returned to Hollywood, the gateman didn't recognize him. Not for those usual printed reasons, however. John had lost 40 pounds during the run of his New York play, "Dear Ruth." He had to run around to the drug store and call the casting office for an okay, before he could get on the inside of his own home lot! His first night back John dated lovely and talented little Joan Lanning, who played

MGM's little "Yellow Bird," Angela Lansbury, is suddenly blossoming out. In one week she dated Richard Cromwell (this looks the most serious), Bob Abbott (wealthy Victorville ranch owner), thespian Oliver Thorndyke (tall, dark and very humorous), Leslie Vincent (no comment), Roger Edens (Judy Garland's talented arranger). Then just for the novelty of it, on Friday night Angela stepped out with her twin brothers. However, career comes first with Angela. When she's on a picture, not one of the lucky gentlemen can even get her on the phone. She's going places!

WHEN BETTE DAVIS "drowned" in "A Stolen Life," practically the entire studio showed up on the sound stage to watch the scene. "I appreciate your interest," Bette called out to them (as she went under for the third time), "but you don't have to look so happy about it!" (Please turn to page 90)

SCREENLAND SALUTES "ANCHORS AWEIGH"

Surprise package! Gobs
of fun, songs and dances
are packed into this
gaily spontaneous show,
with Gene Kelly the
bright particular star

"Anchors Aweigh" (MGM)
is no routine musical, but a
genuinely bright and breezy
combination of comedy and
romance produced by the
gifted Joe Pasternak, with
Gene Kelly turning in a sen-
sational performance as a
bold and dashing sailor boy
and Sinatra, of all people,
knocking himself out as a
dancer as well as a singer.
Kathryn Grayson's piquant
charm and amazing colorat-
ura, and a new boy actor,
Dean Stockwell (see lower
left), help make it the season's
most captivating comedy.



SHE'S ENGAGED! *She's Lovely! She uses Pond's!*



NANCY JANE MACBURNY—Her smooth way of wearing her hair—whether it's fashionably "upswept" or "down"—gives an added charm to her lovely, clear soft skin.



JUNIOR CANTEEN HOSTESS—Charming Nancy Jane MacBurney, sings with the boys at a USO Canteen she helped organize in Chicago. She first met her fiancé there when he "just happened in." Many girls are serving as Canteen hostesses. Couldn't you help in your locality?



HER BEAUTY CARE—Pond's Cold Cream. "The cleansing-est, smoothing-est cream I know."

TO WED R. A. F. OFFICER

Nancy Jane Macburney
engaged to
Robert Francis Reynolds
Flying Officer, R. A. F.



THE RING Bob gave her just before he took off for England

She met Bob in Chicago—but he was born in Burma, brought up in London, and they plan to live in Toronto "someday."

Another Pond's bride-to-be, Nancy Jane is another lovely girl with a fascinating "soft-smooth" Pond's complexion.

This is Nancy Jane's fundamental daily skin care . . .

She smooths white, fluffy Pond's Cold Cream all over her face and throat, and pats thoroughly to help soften dirt and make-up. Tissues all off.

She rinses with more soft-smooth Pond's—working the cream over her face with

little spiral whirls of her fingertips. Tissues off again. This second creaming-over "leaves my face feeling like silk," she says, "and so clean!"

Use your Pond's Cold Cream Nancy Jane's "twice-over" way—every night, every morning and for in-between clean-ups during the day. It's no accident so many more women and girls prefer Pond's to any other face cream at any price.

Get a big jar today—you'll love the luxury way you can dip into its wide top with both your hands at once! Ask for Pond's Cold Cream at your favorite beauty counter.

A few of the many Pond's Society Beauties: Viscountess Tarbat · Mrs. Allan A. Ryan · Miss Mimi McAder

TRUE TO YOU



You can relax when you know he's yours, all yours, for the evening... or for life. You can have fun, you can look and act your best.

DeLong Bob Pins, too, give you that same sweet feeling of security. They're true to you through thick and thin, always keeping your hair-do neat and lovely, because DeLong Bob Pins, on the pretty blue card, honestly do have the

Stronger Grip

Won't Slip Out

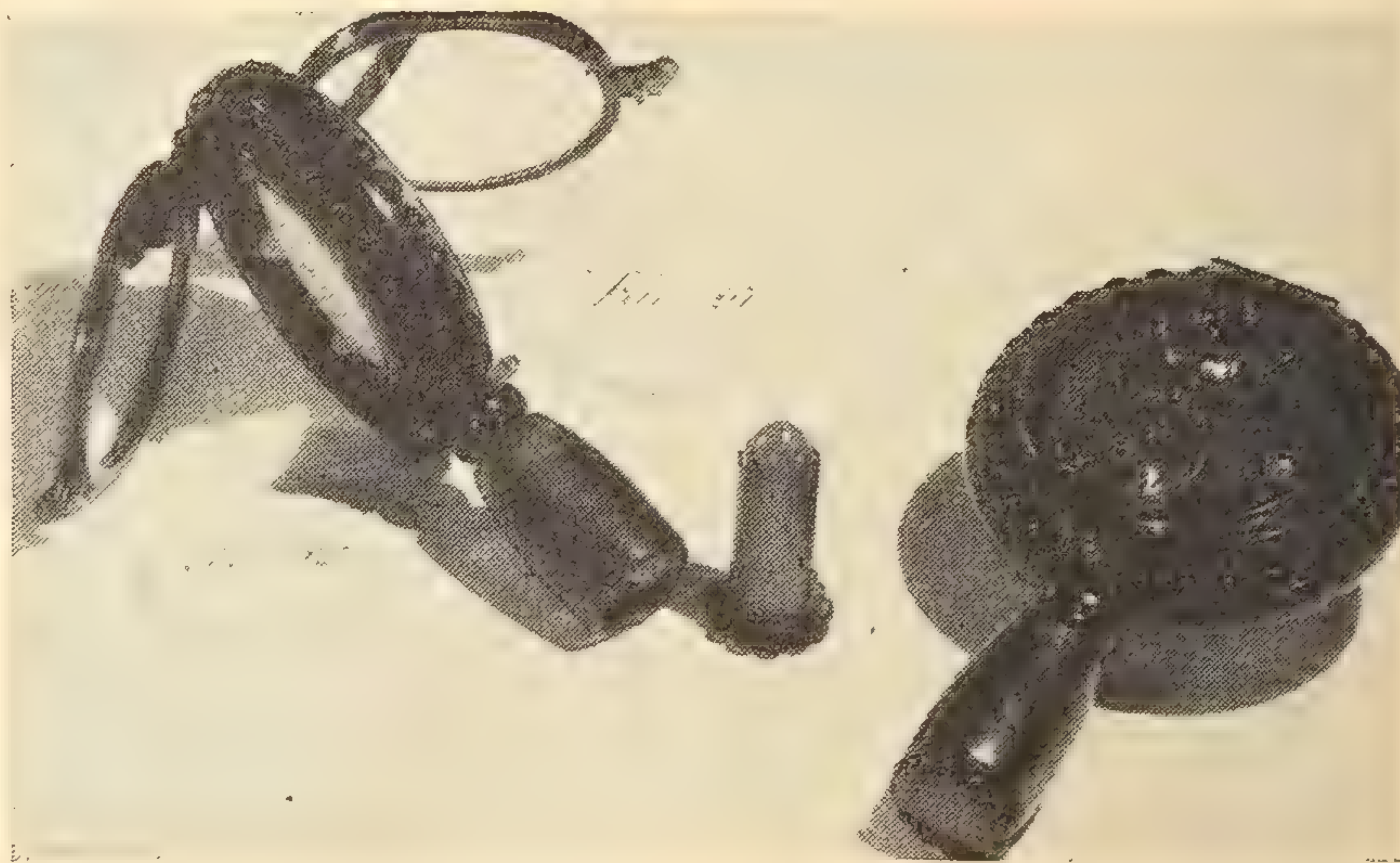
They're made to stick by you, made to be faithfully yours.



Quality Manufacturers for Over 50 Years
BOB PINS HAIR PINS SAFETY PINS
SNAP FASTENERS STRAIGHT PINS
HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS

GUIDE TO GLAMOR

New seasons bring a change in your cosmetic demands



An exciting new makeup addition is Trio-ette, the three-way compact.

OCTOBER means back to school, back to work, back to the Winter routine. And to feel right at work or play, there's nothing better than to know that you are groomed and dressed right. Now is the time to check up on your Winter wardrobe of cosmetics. Here are some new prettifiers:

Buying a new compact or a new lipstick always does as much for a girl's morale as a bright red hat. Trio-ette is an exciting new compact that comes in a stunning plastic case. Ivory, ebony, tortoise, rose or Nile green are the colors. The compact, a three-way one, has powder on one side of the case with a mirror, rouge on the opposite side with a mirror, and lipstick in the handle. The set comes in four different shade ensembles of makeup and helps to eliminate any rummaging through your purse for that lost lipstick, etc. You might get it for a birthday gift now, or for a Christmas present a few months hence.

For Fall and Winter, why not try a delightful line of fragrances prepared by Ceda to emphasize your femininity and fastidiousness? One scent, as lilting as a tinkling Chopin Waltz, is called Valse de Fleurs, and for the daring, sophisticated girl, there is a provocative, heady scent named Daze. Another, Spring Parade, combines the riot of a Spring garden in bloom, and is a suggestion for banishing mid-season gloom. They're packaged in sprightly floral and bow-knot printed boxes, and also can be purchased in sets that include dusting powder and cologne, and even bubble bath for extra luxury.

Tips on finger-nail care are always in order, and a solution to the waiting and waiting for nail polish to dry is Nail Polish Dryer by Dura-Gloss. You may have used their exciting glamor-gloss nail lacquers already, but now Dura-Gloss is really proving a friend in need. This Nail Polish Dryer

is applied over your nail polish, giving it an extra brilliance and providing a hard surface that discourages chipping and scratching. And, it dries your nails pronto.

With hands in the picture, a rich emollient cream for keeping them smooth and white and pampered looking is Sofskin Creme. It is a delightful way to have your hands well-groomed. Its use is a double economy, too, because smooth hands will prevent catches in stockings and dainty underthings.

If you'd like a new powder base for this season, Harriet Hubbard Ayer has a Beautifying Makeup Film for a smoother, lovelier skin. It puts a sheer veil of protection over your skin to keep out wind, sun, and city dirt, and will help your face powder to cling for hours. Keeping your face soft and velvety looking all day and night, it conceals minor blemishes—a boon to any woman.

Deodorants are just as necessary in Fall and Winter as they are in hot Summer months. A new one on the market is Prim New Spice Deodorant, put out by Primrose House. The deodorant has been whipped to the texture of whipped cream, and it stays foamy and soft in the jar. The scent is

clean and spicy, and unobtrusive enough for both men and women. You'll find no stickiness either, and it doesn't harm fabrics.

With your cosmetic wardrobe replenished and in readiness for the new season, a word about the men in your family. Is their shaving equipment and toiletries in perfect order? If not you might make them a gift of one of the many fine products on the market. Lynmark Shave Stick, a beard-softener, comes in a plastic case, so-shaped that it is easy to grip. Companion pieces are an After Shave Lotion and an After Shave Cologne which are clean-smelling and refreshing. To complete the set, there's an After Shave powder which is tinted just enough to make it unnoticeable on the face. Preparations are in tweedy gray boxes with deep maroon base.



A perfect pair is Dura-Gloss Nail Lacquer and the new Nail Polish Dryer.

THIS BEAUTY BATH'S A WOW!
SUCH EXQUISITE PERFUME
SUCH RICH CREAMY LATHER!

BETTY HUTTON

Lovely star of
Paramount Pictures'
"INCENDIARY BLONDE"



Dancing in the moonlight... he draws you close
... closer... There's thrill, there's appeal men can't
resist, in skin that's fragrant, *sweet*. So don't take chances
—make daintiness *sure*. Lovely screen stars tell you a
daily beauty bath with Lux Toilet Soap does the trick.
Active lather carries away every trace of dust and dirt,
leaves skin exquisitely fresh. You'll love the delicate perfume,
too, a flowerlike fragrance that clings lightly to the skin.
Try this Hollywood beauty bath!

**FIGHT
WASTE**

Soap uses vital
war materials.
Don't waste it.

9 out of 10 Screen Stars use it...
it's the soap that leaves skin SWEET!

Sam Wood Gives the Lowdown on Claudette

Continued from page 29



Lovely Hands
ARE BACK!

The smart wife or wife-to-be does not forget that soft, caressing feminine hands attract and hold men—that red, raspy hands are rough on romance. She guards her hands night and day from the coarsening effects of work, weather and hot, soapy water. And if she's doubly wise, she guards them with Frostilla Hand Lotion.



FROSTILLA'S choicer ingredients help keep dryness and roughness from your skin—help keep silky softness in your hands. Frostilla spreads evenly, dries quickly, leaving no stickiness. Use Frostilla on your legs, too. It's soothing, smoothing, quickly effective. A drop or two is enough.



TRY FROSTILLA — Make your own hands lovely again. With Frostilla more available because of the partial release of its scarce ingredients from war service, you can now see for yourself why Frostilla has been America's premier hand lotion for 74 years. 35c, 50c, \$1.00 sizes in Drug and Dept. Stores in U.S.A. and Canada. Travel or desk size in better 10c stores.



Frostilla
FOR LOVELY HANDS

Wood to direct "Guest Wife"—the Manning-Skirball comedy, in which she co-stars with Don Ameche.

"But Sam Wood is a dramatic director," said her friends with a shrug that clearly indicated that they thought Miss Colbert slightly off her nut. "Wood makes people cry, not laugh."

"Dramatic directors," said Claudette firmly, "make the best comedies. Look at the successful comedies that have been directed by Frank Capra, Mitchell Leisen and Mervyn LeRoy." And then she added with a laugh, "Anyway, I'd even make 'East Lynne' if Sam Wood would direct it."

Well, this gives you a rough idea of what Claudette thinks about Sam Wood. But what does Sam Wood think about Claudette?

I found Mr. Wood in his office at the RKO studios where he was busy working out details on his next picture, "Heartbeat," starring Ginger Rogers. But he wasn't too busy to take time out to talk about Claudette.

"Naturally, it's strange when star and director work together for the first time," said Sam Wood. "In the old days a star and director worked together for years, so each time a new picture was started, it wasn't like starting a new business."

"The first day a star and director work together they feint and spar around like a couple of boxers feeling each other out. Claudette arrived, ready for business—and I mean business—because picture-making is a business to her. And there's no feeling of 'pictures take up so much of one's time.' She realizes that a good picture is her stock in trade. As long as she makes good pictures, she'll go on being a star. She carefully analyzes the

whole script, as well as her own rôle, and realizes the danger of selfishness in thinking only of her scenes rather than the picture as a whole. In other words, she knows that what is best for the picture should be done.

"Claudette is what I call 'roast beef'—meaning that she will get everything possible out of the scene, and a little more. Also, she makes everyone feel that she is one of the gang, and it's awfully important for the star to be one of the gang, for it means you are going to have great team work because the crew senses whether the star is going to be one of them. Not only does Claudette become one of the gang, she has a great sense of humor, and enters into the fun of picture-making. And it can be fun if you're all in there pitching together."

"We were particularly fortunate on 'Guest Wife' to have two stars, Claudette and Don Ameche, who have a great sense of humor, and who enjoy the fun of living. There wasn't one day of discord, or an unpleasant moment, but every day a lot of jokes and fun."

"Claudette has a thorough understanding of picture-making, and if she ever had a desire to do so, I'm certain she would make a successful director, because as I have already said, she does not think of her scenes as individual scenes, but constantly has the picture as a whole in her mind. She is quick to grasp, and never hesitates to accept, a good suggestion. Nor will she hesitate to argue if she doesn't agree. But she is not obstinate if she is subsequently convinced. She grins and says, 'You're right,' where some stars reluctantly agree they were wrong, and pout for the rest of the day."



Jeanne Crain and her sister, Rita, enjoy scenery on "Leave Her To Heaven" location.

MARTHA O'DRISCOLL, APPEARING IN UNIVERSAL'S "SHADY LADY"

Another Hollywood Star...with Woodbury-Wonderful Skin



MOD

Interested in my special don'ts and do's for a heavenly, heart-snaring complexion? Don't cling to half-way care that may do one or two things at most for your skin. Do use Woodbury Complete Beauty Cream...one cream that gives complete skin care.

Martha O'Driscoll

Mm-mm-mm-mm is for Martha...of the luscious, lovable complexion! And for you, too, if you give your skin beauty *extras* with Woodbury Complete Beauty Cream.

One cream that *cleanses, softens, smooths*... that doubles as a *night cream* guarding against dryness and old-looking dry-skin lines...that serves as your protective *powder base*, too. And for protection against blemish-causing germs, Woodbury contains exclusive "Stericin", constantly purifying the cream in the jar.

Hear him say "you're mm-mm-mm-arvelous"! Try Woodbury tonight. 10¢ to \$1.25, plus tax.

Woodbury
Complete Beauty
Cream

...it's all you need!



big date ahead

Glamour begins with girlish
and siren-styled, petal smooth
BLUE SWAN UNDIES make you
loveliest clothes even lovelier.
They're scarce today... but
tomorrow you've a steady date
with their figure-flaunting flattery.

BLUE SWAN MILLS, INC.
EMPIRE STATE BLDG., NEW YORK 1
MILLS, SAYRE, PA.

*Blue Swan
Undies*



(Time out: Producer Jack Skirball told me that in the taxicab sequence of "Guest Wife" there was a disagreement between Claudette and Director Wood over how the scene should be played. Sam Wood suggested that Claudette's way be tried first. The next day at noon the entire production staff looked at the previous day's rushes. As soon as the showing was over, Claudette rose from her seat and immediately apologized to Director Wood for having disagreed with him, and to Producer Skirball for having wasted the company's time. The scene was re-shot as Wood wanted it shot.)

"Claudette is always a good sport," Wood continued, "when it comes to rough scenes. We had one that caused a lot of wear and tear to the body. It was the balloon scene in the night club which she insisted upon doing herself—and how she could do it! She would not have to take a back seat for anyone in the old days of the Keystone slapstick comedies. This you will understand if you see 'Guest Wife' because that's Claudette personally in the balloon scene—every frame of the picture. She must have been stiff and sore for days, but no one ever heard her say anything."

(Time out again: Producer Skirball told me that although Claudette lost her first argument to Sam Wood, she won her second, which made the score even. Wood objected to the violent physical action called for by the script—authors just love to write in violent physical action scenes for stars—in the night club balloon scene which Wood mentioned above. The scene called for Claudette to be pushed all over the room in a fight for prize balloons, which fell from a cluster above the dance floor. Claudette thought it would be funny if she, the star, were thoroughly maltreated, to the point where finally she was sent skidding across the dance floor and under a table. Wood thought it would be too undignified for an actress of her standing, in the

first place, and too dangerous in the second place. It could easily stretch a couple of Claudette's ligaments out of place, and hold up production on the picture for a week. Mr. Wood, you see, has worked with stars who are as fragile as Dresden china—or anyway they'd have you so believe. Claudette was convinced the scene was funny, and was hell-bent on doing it herself. So she asked Director Wood and Producer Skirball to meet her after the day's work in Skirball's office. And there she proceeded to play the whole scene for them, ending up in a beautiful Mack Sennett pratfall under Skirball's desk. By the time she had finished both men were doubled up with laughter and wiping the tears out of their eyes. "See," said Claudette triumphantly, "it's funny!" And added, pointing to her neat figure, "And I'm not a bruised wreck." The scene was shot with Claudette getting the full treatment. And if you don't laugh when you see it on the screen she will undoubtedly stop by your home some day and personally kick your teeth in.)

"Another thing," continued Sam Wood, still enjoying his subject, "Claudette takes a great load off the director's hands in regard to wardrobe. She knows not only what will look well on her, but also what clothes will help the mood of the scene. We gave her carte blanche to choose all of her costumes for 'Guest Wife.' Out of twenty-five changes of costume, involving thousands of dollars in clothing, there were only two which required changes for the purpose of photography, and these were minor.

"I think you'll get a general idea from this that I'm a great admirer of Claudette's. And making 'Guest Wife' with her was a lot of fun, which I hope will be repeated soon."

Well, it's as clear as the nose on your face: Claudette and Sam Wood have a mutual admiration society. But please, not "East Lynne."



Ginny Simms and Martha O'Driscoll help Charles Coburn celebrate his 68th birthday between takes on the set of Universal's picture, "Shady Lady."



Freddy Martin

VICTOR'S SMOOTH, CONCERTO-SWINGING BANDLEADER



David Rose

VICTOR'S POPULAR COMPOSER-CONDUCTOR



Dinah Shore

VICTOR'S SWEETHEART OF SONG

Perry Como

VICTOR'S ROMANTIC BALLAD MAN

Spike Jones

VICTOR'S ZANY KING OF CORN

Vaughn Monroe

VICTOR'S HANDSOME SINGING MAESTRO

Tommy Dorsey

VICTOR'S INCOMPARABLE SENTIMENTAL GENTLEMAN

Sammy Kaye

VICTOR'S NOTED "SWING AND SWAY" MAN

Artie Shaw

VICTOR'S FAMOUS CLARINETIST-MAESTRO

Duke Ellington

VICTOR'S CELEBRATED JAZZ COMPOSER-PIANIST

The King Sisters

VICTOR'S CAPTIVATING HARMONY QUARTET

Charlie Spivak

VICTOR'S BRILLIANT TRUMPET-PLAYING BATONER

Lena Horne

VICTOR'S SOPHISTICATED AND SULTRY SONGSTER

Hal McIntyre

VICTOR'S TERRIFIC YOUNG BANDLEADER

"Fats" Waller

VICTOR'S EVER-POPULAR PIANO HUMORIST

Glenn Miller

VICTOR'S EVER POPULAR FAVORITE

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and reproduced in glowing, brilliant colors. You have never seen anything quite like them before!

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Charlie Spivak • Larry Stevens • Martha Stewart • David Street • Fats Waller

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THE WORLD'S MOST POPULAR ARTISTS ARE ON



RCA VICTOR RECORDS



Home Is Duffy's Tavern

Continued from page 27

—flopped first try on the air as *Archie*, tried again, thirteen weeks without a sponsor, stubborn, bucked it third time. NBC. Clicks!

All this bewilders you (you're still Simone) even more than *Archie's* radio lingo, but you don't care. He seems to be an up-and-down sort of man, financially, but you don't care again. You don't care whether it's love in a hovel or petting in a palace.

Two things you notice about this guy who thinks he's courting you. First, he's a ready courter—the kind who hits anything you pitch. You begin to pitch him soft ones, but he doesn't notice. He seems goofy with enthusiasm—you like enthusiasm. You're a little delirious yourself.

The other thing you notice is that everyone in the world seems to know him and they all like him, and he seems to know everybody and like them all. He even likes people he doesn't know or met yesterday. He thinks everyone in the world is swell, on the level and a great guy. What a wonderful thing, you say to yourself, to have such a capacity for friendliness, for trust. You don't know what it's going to do to your life, lady, because you haven't married Ed.

At this point, Agreeable Reader, you'd as well drop the double identity with me and merely come along for the ride. Because, at this exact point, I, Simone, did

marry the dynamic and delightful gink.

I am a radio bride. Ed and I were married at my apartment (he was still broadcasting from New York then) one Friday night between the 8:30 and 11:30 shows. No one was present except the two families, former Mayor Jimmy Walker of New York, whom Ed requested to bring someone to perform the ceremony, and the gentleman Jimmy Walker brought, the gracious kindly late Judge Bernstein. Former Mayor Walker toasted and kissed the bride and left. The families, both mothers a trifle dewy-eyed, left. Ed had to leave, of course, to do the second broadcast.

I, having not only lived in France but having also read French novels, decked myself out in a black lace nightgown and a white maribou robe, and waited. I listened to the broadcast, loving Ed's voice, which was so much softer when he talked to me, and I watched the clock. It gave me a thrill when, at the earliest possible moment he could have returned, there came a knock on the door.

I said, "Come in" in about the tone any other girl would have used in the same circumstance.

Ed came in—bringing with him Ben Grauer, the radio announcer, whom he had happened to meet in the hall! I'll say this for Ben Grauer. He took one gasping look, was introduced, had a

drink, said goodbye and got out, all a lot faster than one of those snappy commercials he clicks out on the "Information Please" program.

"Gee, Mommy," Ed said, "I ran into him, and I thought he'd like to meet you. How'd I know"—with appropriate compliments and gestures—"you'd be all dolled up like this?"

The honeymoon arrangements for a radio bride are unique. We were going to drive to Atlantic City and the gag-writing boys were to call each night and give their ideas to Ed, and he was going to write the script with them, over the telephone.

This was a splendid idea and lasted until about thirty minutes out of the Holland Tunnel. Then, passing through the brief main street of Lakewood, New Jersey, Ed stuck his head out of the car window, and at that exact moment a man standing in front of the village drugstore yelled, "Hi, Ed!"

This charming gentleman was Horace Stoneham, one of the owners of the New York Giants, and, like everybody else on the North American continent, he knew my husband.

"Why go to Atlantic City?" he wanted to know. "Stay here, Ed, and you can work out with the team."

So I am the only bride who ever spent her honeymoon on the bench—with all those Giants! One of my chums was big Carl Hubbell, the champion pitcher, and he comforted me about Ed. "Not bad," he would remark admiringly. "He can lean into that pill."

Nights, we had the telephone calls.

AN ADVERTISEMENT OF PEPSI-COLA COMPANY



"She's got something!"

No curative power is claimed for PHILIP MORRIS . . . but

AN OUNCE OF PREVENTION IS WORTH A POUND OF CURE

PHILIP MORRIS are scientifically proved far less irritating to the nose and throat.

Eminent doctors found—as reported in an authoritative medical journal—that: **WHEN SMOKERS CHANGED TO PHILIP MORRIS, SUBSTANTIALLY EVERY CASE OF IRRITATION OF THE NOSE OR THROAT—DUE TO SMOKING—EITHER CLEARED UP COMPLETELY, OR DEFINITELY IMPROVED!**



CALL FOR PHILIP MORRIS

FAR FINER FLAVOR—PLUS FAR MORE PROTECTION

Finally at 2 a.m. one morning I picked up the bedroom phone (Ed was talking in the living room of the elegant suite Mr. Stoneham had hosted) and asked the operator, "Will you quietly cut off that call in our living room?" Ed came in and said, "Mommy, something happened to my call." Then he grinned. "I don't suppose it matters."

I said, "I will give you even money it doesn't matter."

I think because I was a little green about the U.S.A., I've been fun for Ed, absorbing his friends and his Astoria Americanism, and I certainly have had fun myself. However, the most miserable day of my life was my first in Hollywood.

We went to a hotel which was actually a collection of bungalows, with a fancy Oriental name, I had heard about Hollywood, and did get an eyeful! We had to pass the swimming pool to reach our bungalow, and there were twelve of the most beautiful girls I ever saw in my life, and they all seemed to be posing, not swimming—each with about a square foot of cloth, upstairs and down, for clothes.

So there was Ed, wrenching his back, left and right, turning around to look, until I finally exclaimed, "Poppy, this—forward—is the way you're going." Everything sinister I had ever heard about Hollywood bloomed darkly in my mind. I was suspicious, cynical and wanted to go right back to Long Island.

A couple of days later I learned the girls were models, that Columbia had brought out for "Cover Girl." I got to know them all, and every one of the

twelve was a nice girl. Was I relieved! And was my husband embarrassed when that entire tribe started calling him Poppy!

Since I am kidding Ed a little for having an eye out for good-looking girls, (and when your boy-friend doesn't do it, maybe he isn't interested in you, either) let me say this for the debonair palooka. All his tremendous capacity for enthusiasm seems to be wrapped up in our home, in me (pardon me, while I blush) and in Ed, Junior, who was one year old in April.

The truth is—and I am not complaining—I can't get the guy out of the house. Much as I love to have him around,



Remember him? He's Dick Jaeckel of the Maritime service. His last picture before joining up was "Wing And A Prayer."

this bred one of the few battles of our married life. All his gagmen came out three or four times a week, and held their story conferences in *my bedroom*. Ed would hang his hairy chest (he doesn't wear pajamas) over the edge of the bed, and I will never forget one sight. My bedroom is all in pastels and Ed had flung a peach pastel blanket off during the night. A large, wide, black-browed gagman was standing on it, with his feet firmly planted, smoking a cigar and flicking the ashes.

Ed said, "Darling, a gag is just as good born in the bedroom as it is in the parlor."

I replied, "Not in *my bedroom*."

I won that battle, but you may have some inkling of why I made the one observation that in our entire married life most annoyed Ed: "Home is Duffy's Tavern."

I will give you a little closeup of the famous *Archie*. About the time of the baby's birthday, I had a bout of flu, and Ed was off the air that week, so he had Thursday free. His chore was to tend young Ed, and I looked out the window and there were those two Great Men, crawling side by side on the grass!

Ed came in and said, "But Mommy, he's soft and wonderful and he laughs!" He is always rediscovering us.

While so many families have been going through grievous trials, it has been my fortune to have happiness in my home. I am very humble about it. Ed is humble about it. We wish that you who read this may have your happiness, too.

"The Touches of her Hands are like the Touch of Down"—James Whitcomb Riley

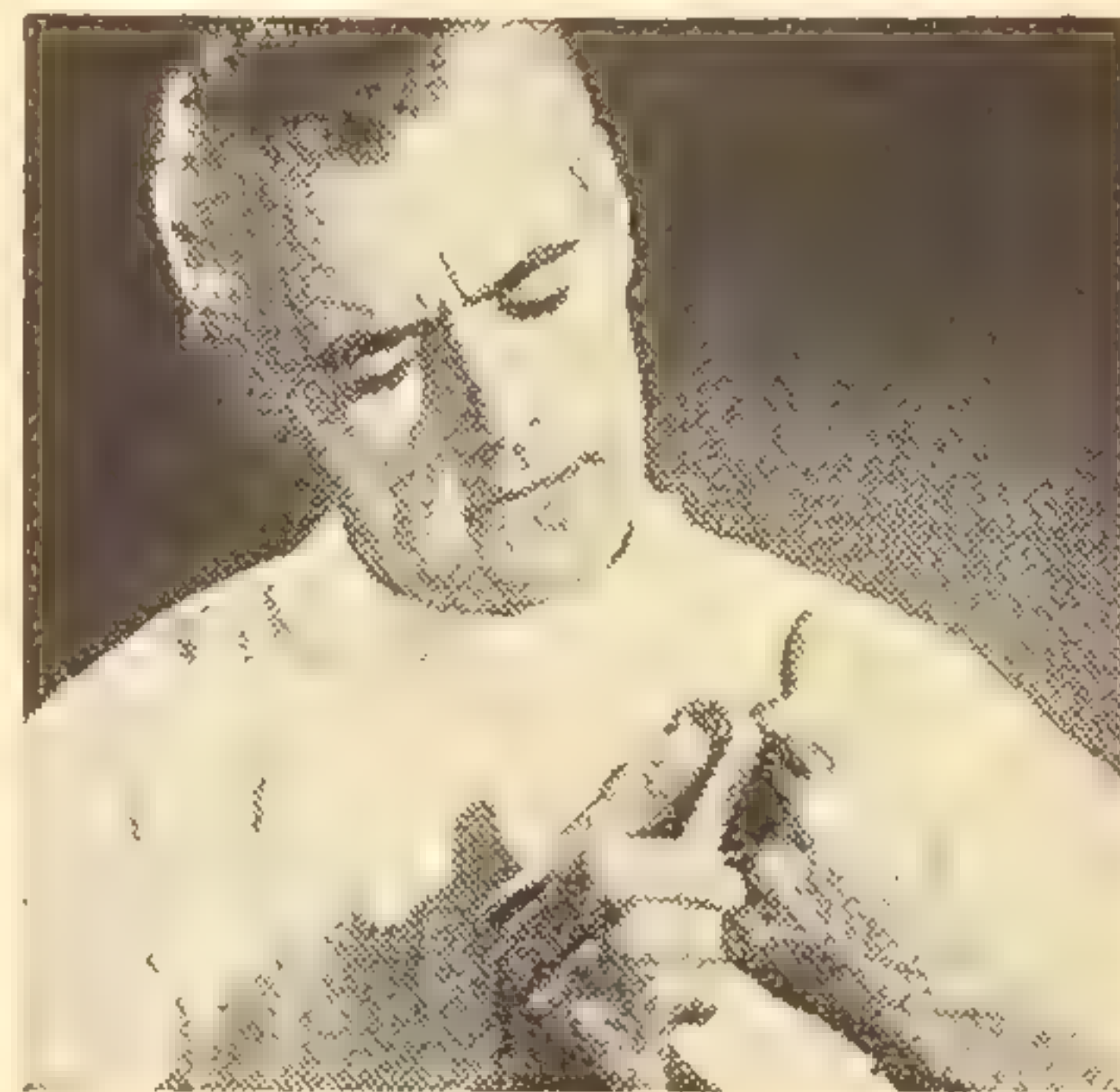


Lady, you don't get a touch like down from Peeling Spuds!

It's a mean job . . . cooking, cleaning, scrubbing. No wonder you feel like hiding your hands! Rough, eh? Reddened to the wrist. Well, use Pacquins regularly every day. This snowy cream helps hands win a young-skin look—soft, white, sweet to touch!

Doctors and Nurses found

a way to keep their hands in good condition in spite of 30 to 40 scrubblings a day. More abuse than most hands take in any day's housework! It was Pacquins Hand Cream that was originally formulated for their professional use. It's super-rich with an ingredient (doctors call it "humectant") that helps dry skin feel softer, smoother, more pliant!



AT ANY DRUG, DEPARTMENT, OR TEN-CENT STORE

Give Me Garson!

Continued from page 23

"Random Harvest." Greer isn't too bright when it comes to figures (Metro will undoubtedly argue this point) and she always dates things by her pictures. For instance, if you ask her when she was married, she'll answer, "The last day of 'Madame Curie.'" The house is English Tudor surrounded by green lawns and lovely flower gardens. (No chauffeur, but a gardener, all right.) I was shown into a large completely informal living room by a pleasant maid who didn't look at me suspiciously, for a change. Greer called down cheerily from the top of the stairs that she'd only be a minute, that she was finishing up a letter to the director of Madame Tussaud's Wax Works in London. Seems that they want to do her in wax along with the great people in history. As Mary Pickford is the only other film actress who has ever been tapped for wax it is really quite an honor. (Later in the afternoon she showed the letter she had written to Madame Tussaud's Wax Works director to her mother and me. I was polite. Her mother wasn't. "Hmmm," hummed Mrs. Garson, "you really waxed enthusiastic, Greer." (Greer, as you can see, isn't the only Garson who puns.) Greer decided that maybe her mother was right, and she tore up the three single spaced pages of ecstatic English. That's Greer for you. Ask her for a few simple lines and she'll write you a book.)

While Greer batted out the rhetoric upstairs I snooped around her living room. The room is paneled in bleach oak, has thick green rugs, and draperies that hang from ceiling to floor of heavy chintz with a bold design of green leaves and red cabbage-size roses. You have a feeling that it's a friendly room that's used to lots of laughter. The furniture is big and comfortable, my kind. There are twin green velvet couches, the chartreuse sectional couch, and a green nubby wool semicircular couch. In front of the huge fireplace is a large, low, bleach oak coffee table . . . a fine old desk in the corner with a cherry red occasional chair . . . a cabinet with odd pieces of china she has collected from time to time . . . a secretary with a tan, rugged picture of Richard on it. In an alcove are two baby Steinways (they are *not* gilt, as reported by a writer recently). Why two pianos? One is Richard's, and when Richard is home they like to play duets. The alcove is lined with books, and on one shelf I found autographed copies of books Greer has made into pictures. "Goodbye, Mr. Chips," "Pride And Prejudice," "Mrs. Miniver," "Random Harvest," "Madame Curie," "Mrs. Parkington," and "The Valley of Decision." All the authors thought Greer did right well by their precious heroines—judging from the enthusiastic autographs. (Though she lies in her grave these many years, I'm sure Jane Austen is a contented author, too.) Greer's next picture has not been adapted from a book. It's "This Strange Adventure," in which

she will share starring honors with the one and only C. Gable.

Above the fireplace in the living room is Greer's chief delight, her "museum piece." When she and her mother were decorating their new home three years ago they haunted second-hand shops. In one shop Greer's discerning eyes (she can take one quick glance at a room and tell you everything and everybody in it) fell upon an old carved frame and a heap of carved wooden cupids which were stacked up with the junk in the back of the shop—undoubtedly on their way to the incinerator. At Greer's request the second-hand dealer dug them out. "You wouldn't want this old junk," the dealer said contemptuously, "it's simply awful. Been around here for years." Greer, who knows about such things, realized that it was quite a rare old piece, bought frame and figures immediately, mended the broken bits, replaced the broken little figures around the frame, had the whole business bleached, set with mirror, and brought it home triumphantly. The mirror is ornamented with cupids—a big cupid conducting an orchestra, with three small cupids, one with cymbals, one with mandolin, one with flute, and on either side of the mirror there's a boy and girl dancing. I looked at it closely. Could it be that second-hand dealer was right? Could be?

Gogo, Greer's giant French poodle, bounded in from his afternoon walk and gave me a snooty going over. A year or so ago Greer enlisted Gogo and Clicquot, her other French poodle, in the service. Clicquot got a citation, no less, but was finally given an honorable discharge because his coat was too difficult to maintain under battle conditions. Greer gave him to the brother of the sergeant who trained him in the service. Gogo conveniently had a cold the day he was supposed to report for duty. (Frankly, I think Gogo was gold-bricking.) "Gogo," one of Greer's friends says of him, "is a typical movie star dog. Greer's success has gone to his head. When he goes for a clip he has a blue rinse—just like Lady Mendl."

Greer, accompanied by the volume she had written to the wax works, sank down comfortably on the chartreuse couch, which does things to her red hair, or vice versa. Anyway, the effect is most beautiful. Greer was wearing a shocking pink wool jersey sports dress, a chunky gold bracelet, and the Navy pin Richard gave her when they became engaged. Greer has a warm, cordial personality that wins you over completely in five minutes flat, even though you've made up your mind to be anti-social and hate people.

"I had such a set-to with flu," said Greer, "the doctors sent me to the desert to bake out. I was hypnotized by their descriptions of the curative powers of the hot desert sun. So I took them literally and went in shorts. Well, it couldn't have been colder on the steppes of Russia. I turned an unbecoming blue, and must have looked like the spectre of the mesa." She drove into the nearest town and loaded up with sweaters, slacks and scarfs. "I wore three sweaters at a time. Which was very discouraging, as



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ONE MOTHER TO ANOTHER

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Mrs. Han Gerber



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When it's feeding time, and Gerber's is coming up! Babies just love Gerber's Strained Foods because of these four advantages: (1) Extra good taste, (2) Cooked the Gerber way *by steam* to retain precious minerals and vitamins, (3) Uniform, smooth texture, (4) Every step laboratory-checked. Do as so many mothers do, get Gerber's with "America's Best-Known Baby" on every package!

2 Cereals That Babies Like

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Remember, it is always wise to check your baby's feeding program with your doctor



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My baby is now months old; please send me samples of Gerber's Cereal Food and Gerber's Strained Oatmeal.

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I had always rather fancied myself as the rugged type. I may not have been the best dressed woman on the desert," she added with a laugh, "but I was certainly the *most* dressed."

One day she went for a long walk over the ranch. "Every time I'd sit down to rest the vultures would swoop over me. 'I'm alive, boys, go away,' I'd shout at them. I could never work up any affection for a vulture. But the owner of the ranch—he was so proud of his ranch—didn't seem to mind them at all. I suppose, if you own and love something it's beautiful to you, no matter what. I'll never forget the afternoon he was showing me a snow stream that floats for miles through the desert in the Spring and finally ends up in a field of alfalfa—I frankly thought a thing as lovely as a snow stream deserves a better ending. Those rude vultures were circling around us when suddenly he looked up toward the sky and said in the poetic voice of a Percy Bysshe Shelley, 'The turkey buzzards are back from migration—Spring has come to the desert.'"

Greer is a great one for circuses. "Last night," she said, "I kept my annual date with the clowns. I've been combing sawdust out of my hair all day." Greer, according to the clowns, is the best audience a clown could wish for. She doubles with laughter over every joke, old or new. They always know the night she is going to occupy a ringside seat, and on that night they outdo themselves. This year their *pièce de résistance*, specially for her, was a dachshund made up as a donkey. Greer laughed until the tears came.

She owns a collection of circus paintings and posters which she values highly. Two of them are by Angna Enters. "Cirque Medrano" in Paris, and "The Aristocratic Mr. Joe Jackson," a sketch of the famous clown. Also included are a painting of a clown with a huge red nose, by Ignon, and two Circus Parade studies by Jean de Bottom.

"Instead of making super-colossals," Greer continued, "I think I would have liked to have been a clown in a circus—and make up jokes. And maybe do a little sword swallowing on the side. I recently read an article in a magazine about sword swallows, and it's a fascinating profession. I have opened my mouth so many years for doctors I think it would be easy for me. And the outlay is so cheap—only thirty dollars for two swords.

Besides all those awards, people are always giving Greer presents. I don't know whether it's because they like her, or they just want to hear another of her puns. Greer, as you know, is a punster. During production on "The Valley of Decision" the crew gave Greer a surprise party on her birthday. Among the gifts were six silver teaspoons for Greer's on-the-set tea service. When she opened the package she quipped, "I'll make quite a stir with these." Another gift was a large bottle of cologne. Greer waved it around in the air and cracked, "At least this picture will smell good while we're making it." Donald Crisp gave her a feather duster, in keeping with the part

she plays in the picture. "So," said Greer, "now I get the bird."

Greer's introduction to Hollywood some seven years ago, when she arrived in the cinema city fresh out of London, was very much like a Kaufman and Hart comedy. (Greer waited almost a year before she was offered her first rôle, the part of *Mrs. Chips*—when interviewers ask her why she stayed on at Metro when they didn't give her anything to do, she says, "Money has a quiet charm.") She and her mother rented a house in Beverly Hills, the one now occupied by Arthur Hornblow, Jr., and began their long wait for that studio call. Greer decided after several months' studio brushoff that there must be something wrong with her. So she went to the doctor. While she was away a man in workman's clothes rang the bell, and when Mrs. Garson answered it, politely inquired, "May we go ahead with the roof?" Mrs. Garson hadn't the faintest idea what he was talking about, but the house didn't belong to her, so she just assumed that it was something that Greer and the owner knew about. She went out to call on friends. When Greer came home late in the afternoon there wasn't a roof on the house! All the terra cotta tiles and shingles were carefully stacked up on the front lawn. That was too much for Greer. No picture. No roof. No nothing. "Everybody has a roof," she wailed, "but I haven't even got a roof." She just sat right down and cried.

Well, the next morning there was quite a flurry. The contractor called and said he was certainly sorry. His men had de-roofed the wrong house. The right number, but the wrong street.

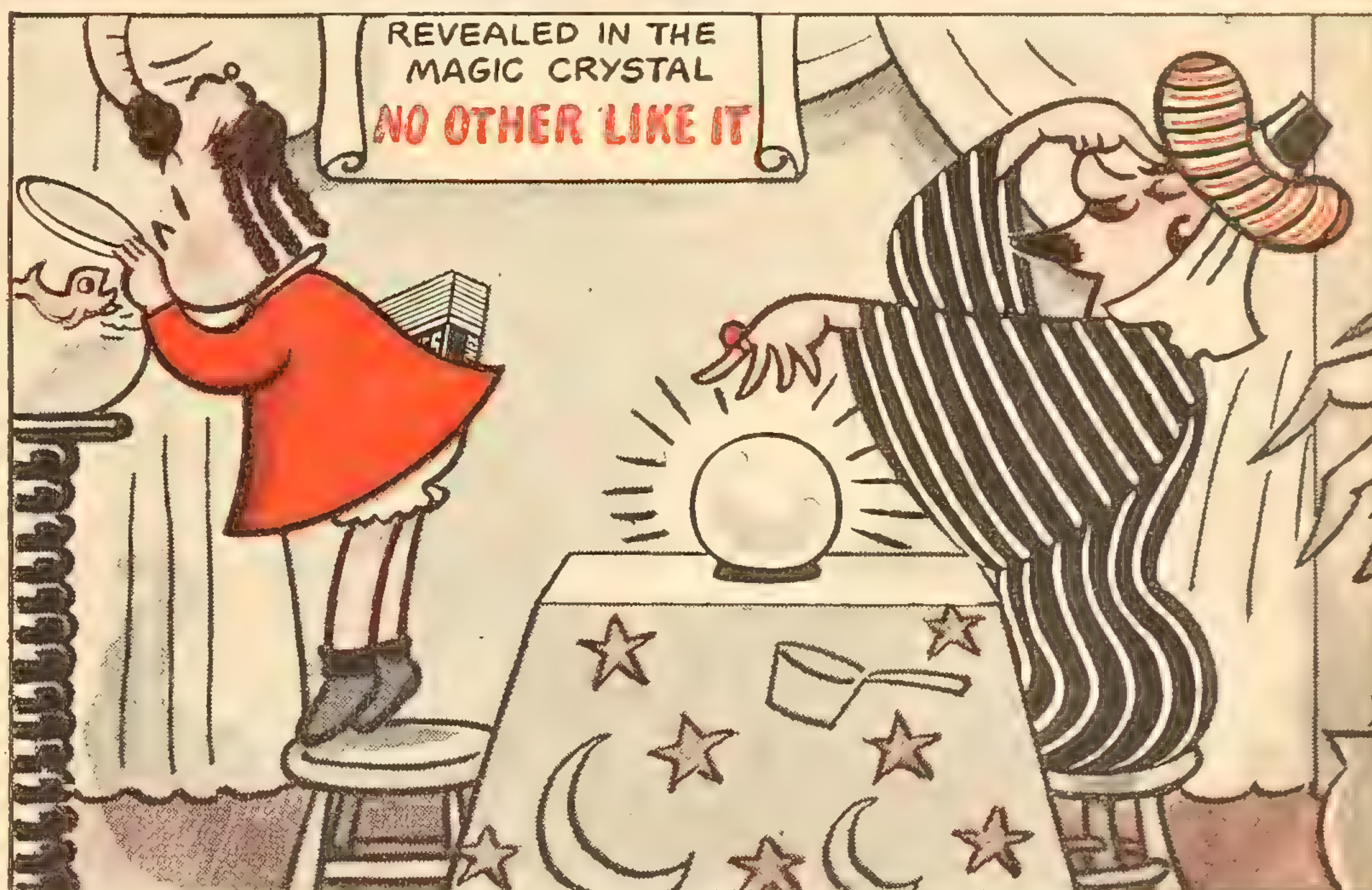
Greer hasn't lost any roofs recently, but she did lose something else: that bustle. She wore one in "Pride And Prejudice," "Blossoms In The Dust," "Madame Curie," "Mrs. Parkington," and "The Valley Of Decision." The Garson you will see in "This Strange Adventure" will be a Garson sans bustle. "I'm happy about that," Greer said. "I was beginning to fear people might think I was born with one."



Cornel Wilde makes a dashing picture in costume for "The Bandit Of Sherwood Forest."

LITTLE LULU

by Marge

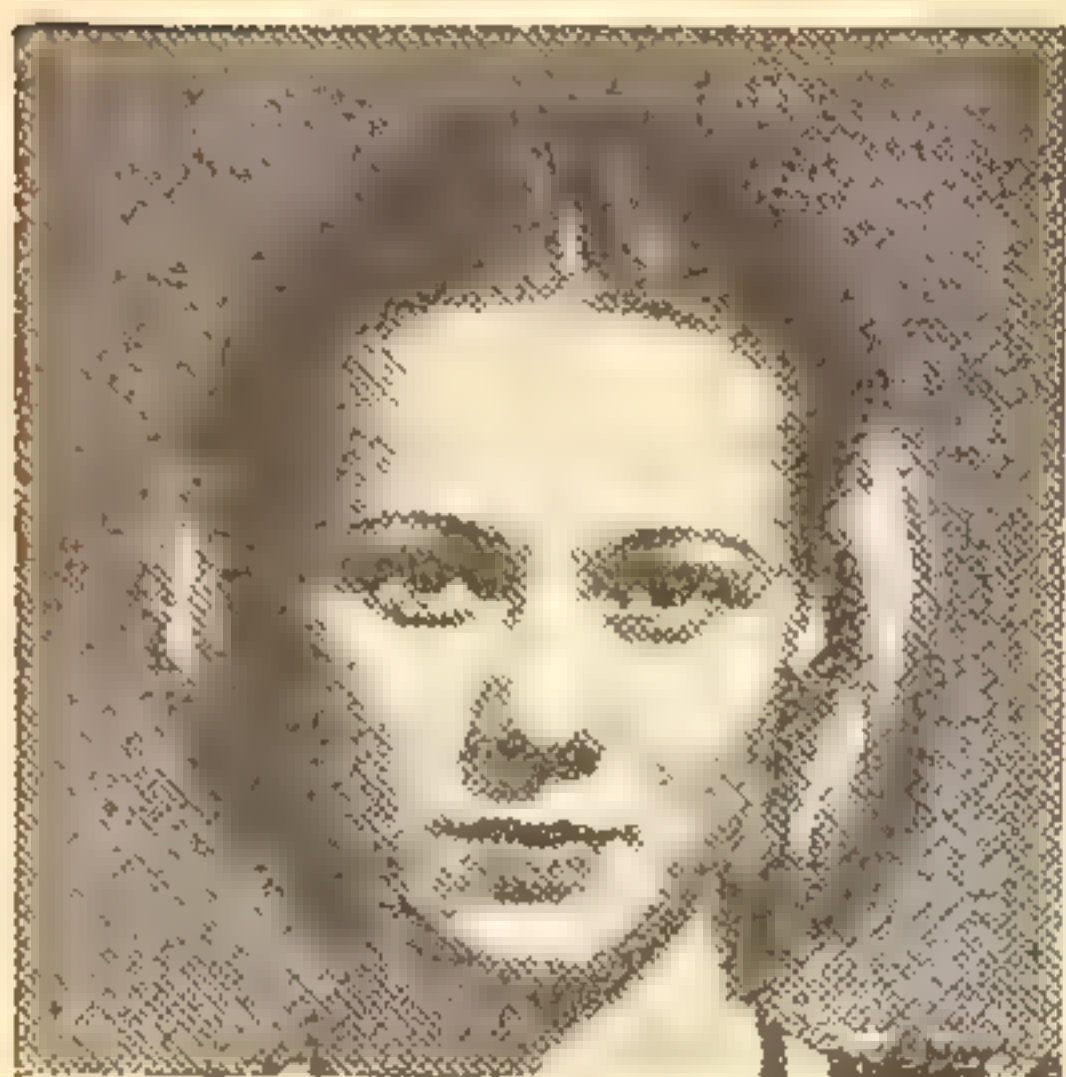


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Some of the Truth About Myself

Continued from page 25

seen at different night clubs. The truth is that if Hollywood stars led the glamorous, exciting lives that they are supposed to lead, according to the different newspaper columnists, they would all be physically and emotionally exhausted. If Hollywood stars had all the romantic affairs with which newspapers credit them and if they engaged in all those daytime and nighttime activities, they would have no time left to make pictures.

The truth about Hollywood stars is very similar to the truth which Kathleen Winsor expressed when she was asked if her novel, "Forever Amber," was autobiographical. "Of course not," she said. "If it had been, I wouldn't have had time to write it."

If stars led the exciting personal lives they are sometimes represented as leading, they would have no time in which to make pictures. They couldn't possibly crowd all those amours and exciting activities into the very limited, and I mean *very* limited leisure time they have. So if you really want the truth, that's the first and most important one. Most of my time is spent making pictures.

A subject on which I always tell the truth is my age. I was forty years old on May 15, 1945. I could prove it by my birth certificate, if I had to. Writers sometimes ask me, "Why do you tell the truth about your age? Why don't you subtract five or ten years?"

The only reason against telling the truth is that in a town like Hollywood, where it is an accepted custom to lower your age 5 or 10 years, people automatically add ten years to whatever age you claim. So I suppose some people automatically conclude that I am fifty years old. That doesn't worry me in the least. I am not sensitive on the subject. I hope that if people erroneously believe that I am fifty, they will also add, "Gosh, isn't he well-preserved for a man of fifty?"

Some people who saw me in my first picture, "Citizen Kane," actually think I am eighty. I must have had a wonderful makeup man in that picture. He made me look *really* eighty. When I began to appear as a younger man, instead of giving credit to the makeup man on "Citizen Kane," some people wrote me saying, "You must have a wonderful makeup man *now*. Of course, I know you're eighty because I saw your first picture, but your present makeup men have accomplished wonders in making you look like a comparatively young man. It's a miracle what makeup men can do to make an old man like you look so much younger. When I saw you on the screen recently, I noticed that your wrinkles weren't nearly so deep as in 'Citizen Kane'; your eyes looked much brighter."

Another myth that has been perpetrated about myself is that I wear yellow chamois gloves for some very mysterious reason. One writer asked, "Why does Joseph Cotten wear those gloves? Does he have scars on his hands?"

As you can see, I am not wearing gloves at this moment, and I have no scars.

I first started wearing them on the stage. During rehearsals on the stage, sooner or later, your hands start to feel *that* big. Almost everybody at one time or another gets "hand conscious." I found I was less aware of my hands when I wore gloves. Also it was impossible to get those rough gloves into my pockets. I didn't want to get to be the kind of character who is always putting his hands in his pockets. Another reason I wear gloves is to keep my hands warm. Yellow, because it is my favorite color. A writer once told me that yellow is the color of ego. Perhaps I am an egotist. I still like yellow.

I stopped wearing yellow gloves quite so regularly when I worked in a picture with Dieterle, the director. It happened that he always wore white gloves. I was afraid that if I continued to wear gloves, it might look as if I were making fun of him.

I am, I think, on the whole, a pretty average sort of person. I can think of very few startling items about myself.

I think I'm pretty friendly. I rarely frighten people. If you can manage not to be too shy, you'll never be accused of being high-hat or aloof, unless you actually are h. h. and aloof.

In my early days on the stage, I remember there was one star who wouldn't talk to me for seventeen weeks. There was no particular reason. He had nothing against me. But apparently there was a tradition at the time that the Cabots of the stage spoke only to the Lowells. The stars mingled socially only with the stars. As a humbler player, I wasn't in quite their orbit. And I remember I was once in a play where one stage actress had a sign on the call board, "Please do not speak to So-and-So until after the show is over." We all used to look at her rather queerly. She probably didn't mean to be high-hat. The chances are that she was afraid that any sort of conversation before the performance was over would disturb her to the point where she just couldn't do a good job.

I'm not that easily disturbed, thank goodness. The world can come to my dressing room, and I'll go on calmly getting ready. I can study my lines, regardless of whether other people are around or not. It doesn't embarrass me to have to put on or take off a shirt in front of other people. Why should it? Some people seem to think that the mere act of taking anything off is embarrassing. If a woman has on a pair of shorts with a skirt over it, she will be embarrassed if she has to take off the skirt in front of other people. But once she's got the skirt off and is in her shorts, her embarrassment is gone.

I think I get along pretty well with people, but I love to argue with them. If someone takes one side of an argument, what is left for you to do but take the other side? Dale Carnegie would take the other side of this one, I'm sure.

My personal life is in no way extraordinary. In fact, like most actors, I have very little personal life.

Are you in the know?



Do this often, if you're addicted to—

- ☐ Tantrums
- ☐ Booking blues
- ☐ Hickey trouble

You can drown *all three* sorrows (above)—in your daily tub! For a warm bath relaxes; improves the disposition. And a clean, scrubbed skin discourages hickies . . . boosts your date bookings. Don't neglect bathing on problem days when it's more important than ever. To help you stay sweet and dainty, *Kotex now contains a deodorant*. A deodorant that can't shake out because it is processed right into each Kotex napkin—locked in, not merely dusted on. It's a new Kotex "extra"!



To use silver correctly, would you—

- ☐ Start from the outside
- ☐ Start from the inside
- ☐ Catch as catch can

Fumble for the right fork or spoon? Not if you follow this simple rule: Start from the outside, work in toward your plate. You're fluster-proof when you can skip social errors. And you'll make no mistake on "trying days", when you choose the poise-preserving sanitary napkin . . . Kotex. Truth is, Kotex gives you confidence through *comfort*. Because Kotex is made to *stay soft while wearing* . . . so different from pads that just "feel" soft at first touch. There's no roping, no wadding up, with Kotex.



A DEODORANT
in every Kotex napkin
at no extra cost

If he stood you up last night—

- ☐ Should-you blow your top
- ☐ Be a tearful earful
- ☐ Bide your time

Tears or temper won't teach him. Bide your time 'til he calls again, then give out with the brush-off. Keeping calm wins many a victory . . . over "calendar" jitters, too. With Kotex, see how serenely you can sail through difficult days! For you're sure the *flat tapered ends* of Kotex don't show. Unlike thick, blunt napkins, those patented flat pressed ends don't cause revealing outlines...and you'll feel secure with the *extra* protection of Kotex' special *safety center*!



More women choose KOTEX*
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I am married to Lenore Kipp. I met her at a time when I was a potato salad tycoon and amateur actor in Miami. I had helped organize a little theater group, with players from the University of Miami. I was secretary-treasurer of the group and played leads in some of their plays. Also, I wrote occasional reviews for the *Miami Herald*. It sometimes happened that I had to review some of my own performances. When I did, my reviews were not too modest.

As a result partly of these favorable reviews, I was given the lead in "Paris Bound." It happened that the leading character was supposed to be an expert pianist. I can't play a note. So it became necessary to find someone who could play the piano backstage, while I sat before the keyboard, pretending to play it.

One of my friends, to whom I reported my difficulties, was Franklin Harris, the composer, Professor of Harmony at the University of Miami. He was also a friend of Lenore's. Lenore plays the piano very well. Franklin asked her if she would play for us. She agreed to play.

Lenore is a blonde with big blue eyes. I have been asked if we fell in love at first sight. I can't answer because I don't know what that corny phrase actually means. But if it means feeling a warm vibration which makes you ask a girl if you can call on her the next day, then I guess I did. About a year and a half later, we were married.

It was largely due to the fact that Lenore thought I could become a successful actor, that I persisted in trying to become one. There were many times during our marriage when we were so broke that I was tempted to quit trying to act and to get into something more secure. Lenore wouldn't hear of it. She even took a job as associate editor on one of the leading fashion magazines, so we would have enough money to live on during this difficult period of struggle.

I have been asked whether Lenore and I have any pet names for each other, like that pet name by which Cindy Garner was called in "Since You Went Away," "Sugar." Good heavens, no! I call Lenore by her first name and she calls me by mine. If I had any pet names for Lenore, I would keep them a dead secret and not tell anyone in the world about them, least of all a reporter. But I don't use any.

Lenore and I live in a home in the Pacific Palisades, which we rented at first and eventually bought. I remember it was the first house we looked at when we came out to Hollywood. A real estate woman said to us, "We have just what you're looking for."

Of course, that's a line that real estate people always use. I never thought that the first house we saw would be the house we would really want.

In those days you didn't have to take the first house you saw. It may be inconceivable in these days of housing shortages that there was ever a time when you could have your pick of beautiful homes, but there was such a time, and that was it.

To our great surprise, the real estate woman was right. The house was just

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Prevents Odor
and also
Checks Perspiration

You Get Long Lasting Protection
with Dependable Nonspi

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At all cosmetic counters

what we were looking for. Anything we like, we put in it.

I have gone shopping with Lenore for some of the furniture, some of the china, some of the decorations. And our tastes are generally alike.

Some people have said I am a good shopper. I have been a good shopper just once in my life. That was when I kept walking out of an Oriental shop, where I was buying a belt. Each time I walked out, the price went down. I finally got the belt at a fantastically low price.

I think I'm a fairly handy man around the house, when I have time to be, which isn't often. I once built a wall of book shelves. I'm a fairly good carpenter and a moderately good gardener. Plumbing I loathe. If the plumbing fixtures in the house needed fixing, I certainly wouldn't fix them.

I can do a certain amount of cooking. I hardly think that's unusual. Most men can cook. In fact, the greatest cooks in the world are all men. It's a strange fact, but men seem to excel in those accomplishments which we consider most feminine, such as designing and cooking. Not that I claim that I'm in a class with the great chefs. Decidedly not.

My favorite foods are creamed chipped beef on toast and well-buttered pancakes covered with scrambled eggs. When I'm asked my favorite foods, I always think immediately of breakfast foods. That is because I have had so many bad breakfasts in my life. My idea of good breakfasts is the kind most cafeterias in New York serve—good foods sizzling hot. I abhor food that should be hot but is lukewarm.

I drink my coffee black but with some sugar in it. I never drank any coffee till I was twenty-seven. By that time, so many friends had raved over the smell and taste of coffee that I decided to try it. I had been to a late party the night before and awoke feeling groggy. Then, if ever, it seemed, was the time to try coffee. So I poured four cups, one with cream and sugar, one without either, one with cream and no sugar and one with sugar and no cream. I tasted them all. The one with sugar but no cream tasted least revolting. So that's the kind I drink now.

I've read that I hate potato salad, because of my ill-fated venture into the business. You know, I used to supply practically all the potato salad sold in the drug stores in Miami. When I found that I could get the company's name printed on them free, I ordered a million paper wax containers for our salad. It seemed like a shrewd business deal at the time. But the drug stores woke up to the fact that they could make greater profits by preparing their own potato salad. They stopped buying mine. So I had to retire from the field, with no asset but those million containers. However, it isn't true that I have ever since disliked the taste of potato salads. I love them.

Some of my friends claim that I am inclined to be a perfectionist, even about little things. I don't like to act in a second-rate picture. I don't like a second-rate script. When I can't get what I

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featured in "Bedside
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HOW I LOST MY HUSBAND

I guess I was really to blame when Stan started paying attention to other women. It wasn't that I didn't know about feminine hygiene. I had become . . . well . . . *forgetful*. Yes, I found out

the hard way that "now-and-then" care isn't enough! My doctor finally set me right. "Never be a careless wife," he said. He advised Lysol disinfectant for douching *always*.



AND WON HIM BACK AGAIN!

Our romance is so *special* again—now that I know about *proper* feminine hygiene care! Since I had that talk with the doctor, I use Lysol *always* for douching. As he said: "Lysol is a

proved germ-killer . . . far more dependable than salt, soda or other homemade solutions." Lysol is easy to use and economical. But, most important, it *really does the job!*

Check these facts with your Doctor



Proper feminine hygiene care is important to the happiness and charm of every woman. So, douche thoroughly with correct Lysol solution . . . *always!* Powerful cleanser—Lysol's great spreading power means it reaches

deeply into folds and crevices to search out germs. *Proved germ-killer*—uniform strength, made under continued laboratory control . . . far more dependable than homemade solutions. *Non-caustic*—Lysol douching solution is non-irritating, not harmful to vaginal tissues. Follow

easy directions. *Cleanly odor*—disappears after use; *deodorizes*. *More women* use Lysol for feminine hygiene than any other method. (For *FREE* feminine hygiene booklet, write Lehn & Fink, 683 Fifth Ave., New York 22, N.Y.)



For Feminine Hygiene use

Lysol
Disinfectant

always!

like, either in my professional or personal life, I am not content with second best.

My favorite sport is probably tennis. As a hobby, I like dominoes. As a rule I hate parlor games. I like paper and pencil games, which most people hate. Hitchcock gave me a whole box of games once for Christmas. That was when I first began to like dominoes.

My wife and I often play dominoes together, but Judy, my stepdaughter, and I, don't play any games together. Sometimes I have wondered why that is so. You're always reading about fathers playing games with their daughters. But Judy's favorite sport is horseback riding. I stay far away from horses, and have never ridden one. If I don't get on them, I figure I won't fall off them. I wouldn't get on a horse for anyone not even Judy. Not even David O. Selznick.

I suppose that makes it rather ironical that I am now playing a stalwart hero of the plains for Selznick in "Duel In The Sun." To be loyal, perhaps I should say that my favorite sport is horseback riding. But I can't do that in an article called "Some of the Truth About Myself."

Besides dominoes and tennis, I have another hobby. It's been publicized quite a bit—collecting clown photographs, posters, drawings, paintings. I have quite a sizable collection, but I couldn't possibly tack up all the posters I'm supposed to have tacked up and still find time to make pictures.

When I was a kid, there was a period in my life, as there is in the lives of most boys, when I dreamed of joining a circus. I did think vaguely of becoming a clown. This was somewhere between the period when I wanted to become a street car conductor and the period when I decided to try to become an actor. Later on, Norman Foster and I talked of doing a story around circus life. In order to get first-hand material, we decided we'd have to travel with a circus for a few weeks. We asked the manager of one of the circuses if he would take us on. He said he could use a good clown act. Norman Foster and I tried to write a good script for a couple of clowns, but we were never quite satisfied with the clown routine we figured out. Consequently, we never did travel with the circus, or write that circus story.

However, I still do collect unusual pictures of clowns. King Vidor, director of "Duel In The Sun," painted me a portrait of Felix Adler, the great clown, for Christmas. Judy painted a clown picture for me. And Ludwig Bemelmans, the humorist, gave me the original of a clown cover which had appeared on the *New Yorker*.

I've had no trouble getting along with any of the people with whom I've acted in pictures. Quite often I hear about this person or that one, that he's very difficult to work with, or that some leading lady is a perfect terror. At first I used to dread working with people about whom I'd heard these legends. However, I never found an actor or actress yet who lived up to these preliminary unfavorable reports.

At first, I was surprised when I would

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work with someone who was said to be a perfect terror, and who turned out to be easy to get along with. But this happened so consistently that I am now no longer happily surprised when the people I work with turn out to be easy to get along with. Even Orson Welles, with whom I made my first picture in Hollywood, has sometimes been pictured as a tyrant and a very difficult fellow. I have found him anything but that. The story that we met while laughing at the same *faux pas* in a radio show and that we were both thrown out for laughing is true. I guess Orson and I have been laughing at the same things ever since. Katharine Hepburn has also sometimes been pictured as a very difficult person to work with. I once heard that she kept curtains all around her set on a picture so that no one could talk to her or watch her. I checked on that, and found it wasn't true.

I think I'm a pretty average sort of person, Mr. Main Street himself. I shingle my roof when it needs shingling; I'm superstitious about people whistling in dressing rooms; I spend my honeymoon exploring New York. Even my tastes in comics are average. I like to read *Terry and the Pirate*. When Orson and I were in the same show, and the newspapers arrived, we both made a lunge for *Terry*. Each of us wanted to read it first.

Lenore is not so fond of *Terry and the Pirates* as Orson Welles and I are. She never tries to grab *Terry* before I do.

Very few Ripley-ish things happen to me. Of course, when I'm working in pictures, that's different. Anything can and does happen on a movie set. I'll never forget the man from the Society for the Prevention of Cruelty to Animals who was present during all my scenes with the 98 lb. German shepherd dog who was supposed to attack me in "I'll Be Seeing You."

I couldn't understand why he had to be there. Finally I asked him, "What's the deal? Whom are you protecting? Do you think I'm going to bite the dog?"

There's an old journalistic saying to the effect that if a dog bites a man, that isn't news. But if a man bites a dog, that, brother, is news. Frankly, I haven't bitten any dogs yet.



Margaret O'Brien and Charles Laughton greet each other at a CBS radio broadcast.

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says Mrs. Herbert Marshall
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Hollywood's most distinguished stars.



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Yes, Mrs. Marshall, and I think you'll agree that the smart new shades in Tangee Satin-Finish Lipsticks are not only lovely to look at...*they're wonderful to wear!* They don't run or smear. They stay on for many extra hours. And Tangee's exclusive Satin-Finish assures lips not too dry—not too moist...vivid lips with a satin-like smoothness that makes them doubly inviting...In Red-Red, Theatrical Red, Medium-Red and Tangee Natural!



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Because of these dainty, carefully designed applicators, Meds insorbers are easy-to-use!

This Is What I Believe

Continued from page 37

thing afterwards. I find it hard to believe that there is such a place as hell in the after-life.

Prayer. Prayers are important, particularly in war time, and a great comfort to people at all times. When I was little and said my prayers every night, I once got the idea that if I prayed for somebody else each night I would appear unselfish. So I asked for nice things for other people, always adding, "But I don't need anything," and hoping that I would get nice things as a bonus for my supposed unselfishness. Perhaps I shouldn't tell this on myself, but once I didn't get something which I wanted badly, and then I stopped praying for a while. Of course, I resumed my prayers again later. Now I don't say bedtime prayers, but pray at other times. I know now that some prayers are answered affirmatively by God and others are answered otherwise, because it's God's will, but however they may be answered, there is still comfort in the prayer.

Religion. I believe that the real expression of your religious beliefs is shown in the daily pattern of your life, in what you contribute to your surroundings and what you take away without infringing on the rights of other people. I don't disapprove of people who make a habit of focusing all their thoughts on religious ideas, unless they let religion become an opiate with them and do harmful things to other people. No one should feel that because he goes to church every Sunday he can do cruel things which people are not ordinarily supposed to do and that God will overlook his bad behavior.

I like going to church at Christmas, Easter and when I'm not working,



Literally speaking, Martha Vickers is a pin-up girl. She's next appearing in "The Time, The Place, And The Girl."

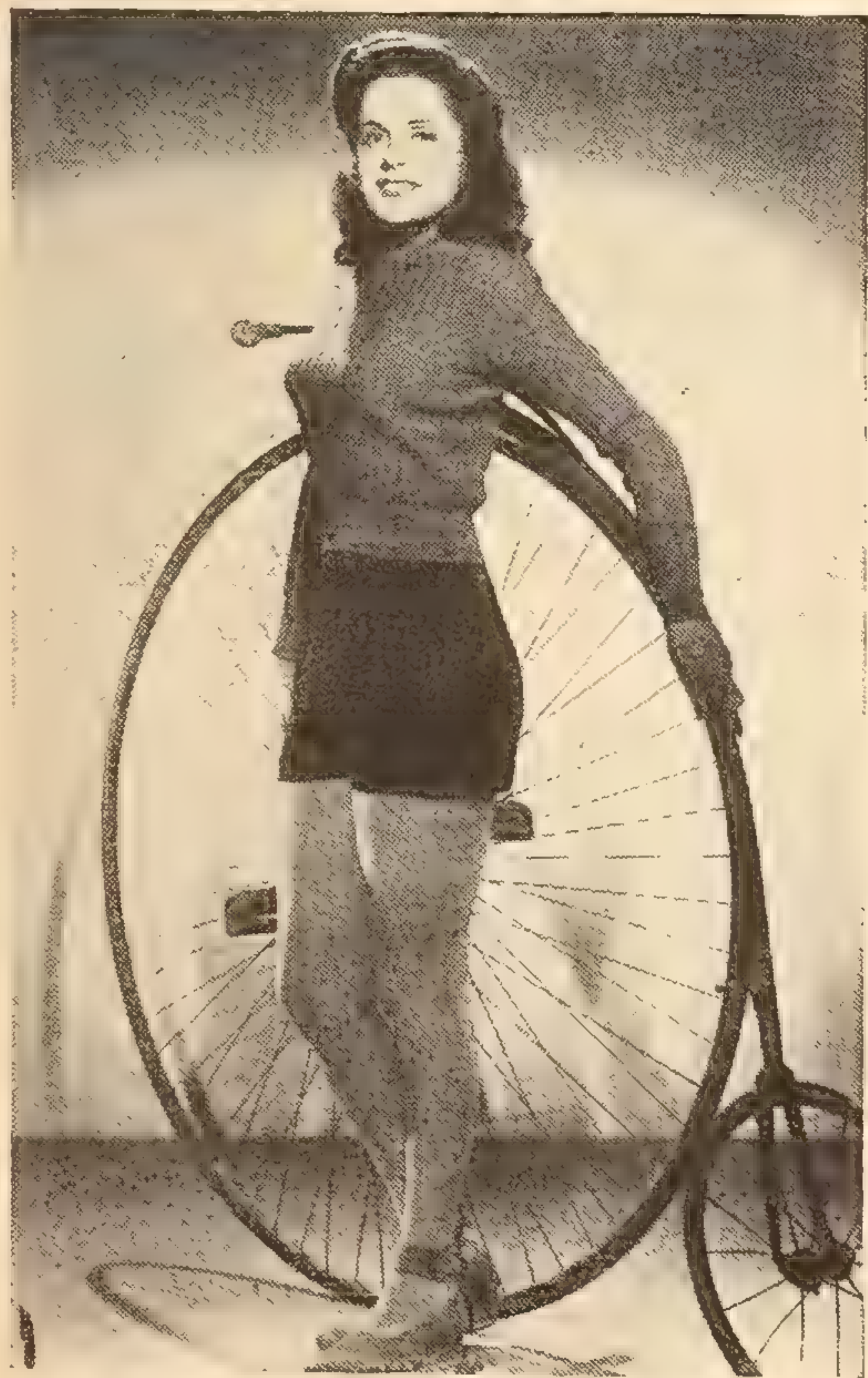
because it is peaceful there and a place of good will, where some of the nicest people in the community congregate. But real religion is in your mind and heart, and can't be judged by the number of times you go to church.

War. You can drive yourself crazy trying to figure out why God allows wars. Once I heard a group of women discussing this and one of them (not myself) said, "How can there be a God when these terrible wars go on? How could He permit it? My own attitude toward war is fatalistic. I feel that human beings create the machines of destruction; we make the troubles that cause wars. True, people are dragged into war who have no control over it, but man, not God, is responsible. We haven't progressed far enough from Neanderthal man to permit all craving for violence to disappear. Some day in the future, when human beings are born without tonsils, which we probably don't need, and without appendices which we certainly don't need, our physical brains may be developed to the point where all savagery has disappeared. But at the present time there is still something in man's nature which permits the violence of war.

So much for my larger beliefs. All our lives we wonder about these things, but we'll have to wait for that after-life in which I believe to find the answers. However, there are some things we all seek—success, love, and friendships, about which an actress can speak up boldly, since every one of us tries to achieve these things.

I believe that success is fun, but can be a burden if it is not handled right. If success is won along one line, that automatically requires the successful person to achieve it along other lines.

Successful people are often very versatile. Vincente Minnelli, my husband, for instance, besides being a fine director, paints exquisitely. Of course, I may be



Helen Pender, pretty Warner Brother starlet, dolls up for a spin on a bicycle as big as she is. Nice trick if she can ride it.

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prejudiced, but I wish you could see the painting which Vincente did of a set he designed for Beatrice Lillie's play, "At Home Abroad." That painting hangs in my dressing room, and captures an atmosphere which is just as authentic as the family atmosphere captured by Vincente in "Meet Me In St. Louis." Of all the pictures I have ever made, I think "Meet Me In St. Louis" is my favorite, because I felt that was the nicest family I ever met in pictures. They all fought together and had disagreements, but you knew that in time of trouble they would all stick to one another. I've been very lucky in my family life, I must say, both on and off the screen!

The man or woman who achieves a successful career must be successful also in his handling of his own mentality and ego. Being an actress is the most grueling test for the ego, for the success of being an actress floods you. When you are a success in some other line, your intimates know about it and the people in that line, but the world as a whole doesn't necessarily make a fuss about you. An Einstein, whose success is actually much greater and whose work is much more important than that of any actor, isn't followed by crowds of admiring fans. The success of an actress is seen. Her work is constantly exhibited. So if she loses her sense of perspective, she may begin thinking how great she is, when actually her success may be just a matter of luck and a few pretty close-ups. But that kind of success doesn't

last long. To win real success as an actress, you have to learn to act. I didn't learn in dramatic school but through making bad pictures. When I was giving some very bad performances, I got quite a bit of fan mail. I could have let things go at that, telling myself, "A lot of people like me just the way I am. I guess that's good enough."

An actress cannot afford to be fooled by a certain amount of public adulation. You have to have a perspective on yourself. And that's true of men and women in every other line, too. I believe that a sense of perspective will help you more in getting the most out of life than almost any other quality.

One of the nicest things about success is the chance it gives you to do things for your family. I don't like big fat expensive things or living on a grand scale, but it is pleasant to be able to buy pretty clothes, and to be able to invest your money so as to have some degree of security. When on top of that you can do things for your family, well—that, as Tom Drake said in "Meet Me In St. Louis," is ginger-peachy. My mother wanted a house in Hollywood, and I was very happy to be able to get it for her. My sister, now known as Miss Dorothy, is starting a career as a singer strictly on her own, but it's nice to know that if she ever wanted any help, I'd be in a position to help her.

I believe that your family (if you let them) can be a great comfort to you in time of trouble. Of course, if you get very dramatic about your best beau's going out with another girl and lock yourself in your room, there isn't a blessed thing your family can do, even if they want to. But if you learn to take family teasing in the proper spirit, well, I believe that families are wonderful.

I believe that family groups are really the basis of our whole country. You begin life as a member of a family; you go on as a member of a family; then eventually, if you're lucky, you have a chance to start your own family. The kind of person you are throughout your whole life depends to a large extent upon the kind of person you are as a member of a family group. In a family you learn selfishness or unselfishness, consideration for others or lack of consideration—why, your whole future is mapped out by the way you treat your family and the way they treat you. That, I believe, is our American way of life.

We learn in our own families to see the other fellow's point of view. In "Meet Me In St. Louis" the Smiths were all upset at first when Alonzo Smith, the father, decided on a move to New York. To be sure, he was just trying to make things nice for the family, but they began to think he was just a selfish tyrant, because they had so many ties in St. Louis. Esther didn't want to leave her beau; Rose was afraid she wouldn't make friends in New York; Tootie couldn't bear to leave her snow men. It was selfish in a way, but it was all so natural. There was a lot to be said for Mr. Smith's point of view, and a lot to be said for his family's.

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After a while, they began to realize he wasn't being a monster of selfishness, and peace reigned again in the family. Then, after they understood his point of view, he began to grasp theirs. And so he called the whole family down into the dining room, and told them he had decided to stay in St. Louis after all.

It's significant, I think, that in the Fascist countries, where the family unit was not considered important, where the state was all-important, cruelty and brutality crept in. So let's be thankful we live in a country where we can be sentimental about our families. And let's be thankful, too, we live in a country where we can achieve success through our individual efforts and not through regimentation.

However, no matter how wonderful your family is, no matter how much success you achieve in your career, you won't be a really happy person unless you also achieve success as a woman. And for most women, that includes a happy marriage.

I believe that it is possible for a woman to have a successful career and a happy marriage, too. In the case of a career woman, marriage requires more patience, thought and understanding. But it can be done, as witness the case of Helen Hayes who is one of our finest actresses, and a great success as a wife and mother, too.

I imagine that it's hard for a man to be married to an actress. He can't feel, as most men like to feel, that everything depends upon him. He knows his wife is financially independent. She must therefore make him feel that even though she can stand on her own feet financially, she is emotionally dependent on him, that everything else in her life—even her work—revolves around him. I believe that she shouldn't keep any part of her life to herself. Since she can't give her husband the satisfaction of feeling that she needs him financially, she must make him feel needed and wanted in every other way, and in no way shut out from her life.

I think women get themselves mixed up by making too many promises. There is something so romantic about promising your heart forever and ever to a person. Men are more honest about those things. Women often wind up with guilty consciences because they have made too many promises to the men they love. They get carried away with themselves.

It's always better to promise less and do more. So I believe in making as few promises as possible, even to myself. I'd rather do this than wind up with a guilty conscience because I hadn't carried out all my plans. Make plans, certainly, but don't be upset if something happens to make it impossible to carry them out.

We hear a great deal about love at first sight, but I believe that a person is safer if love develops gradually. If people marry after knowing each other only a short time, they have to make all their adjustments afterwards. In the case of people who have known each other for some time, many of the adjustments can be made before they marry.

We know that a great many hasty war marriages have taken place, and often



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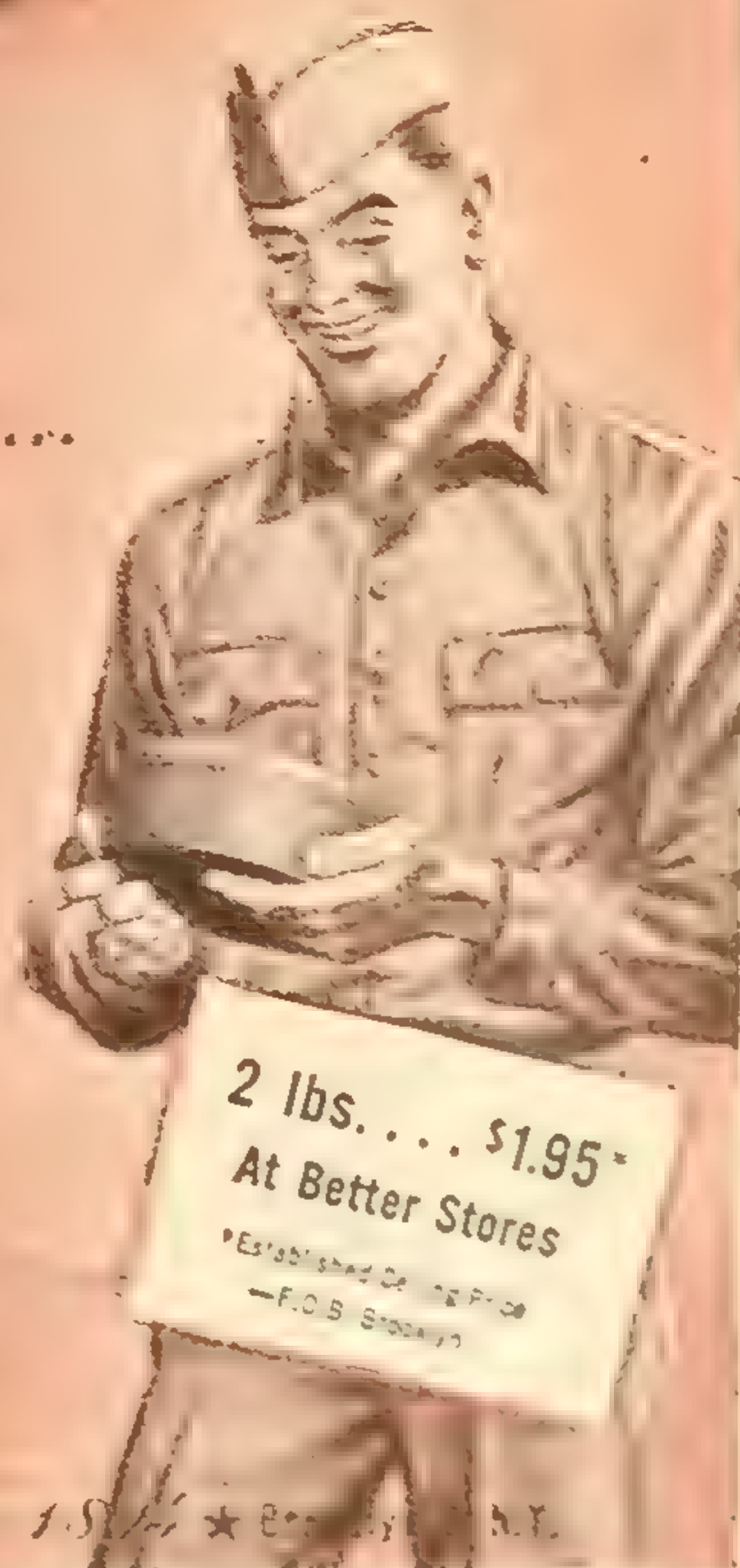


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wonder how they will turn out. A minister who has made a study of hasty war marriages told me that he has seen many that have been very successful. I know of one personally. A friend of my mother's married three days after she met her husband and they are divinely happy. But I think the percentages are more apt to be in your favor if you marry after a longer acquaintanceship. It is safer if a lot of thought goes into your marriage. You should ask yourself: are you and the man you love going to match? How is your time going to work out, if you both have careers? Do you have similar religious ideas? Do you like the same kind of relaxation? What is the financial set-up? These things, when considered ahead of time, can do a great deal to start a marriage off right.

Some people think that if you meet a man who wants a clinging vine, you should change your personality so that you become a clinging vine; if he likes the brisk, outdoor type of girl, you should become one. I don't believe that advice is completely sound for most women. It is difficult for any woman to change her personality completely. It can be done while he's courting you and for a couple of years afterwards, but not for life.

I believe that just being in love generally improves people 100%. They become happier, nicer, and more likable. There is a nice pink cloud over everything. A wonderful pink cloud! Everybody has some lonely moments in his life, but when you're in love you don't get lonely half as much, because you feel somebody's standing by to help you, somebody with whom you can talk over everything, someone who cares.

I don't believe in being too practical. Practicality balanced with a little imagination is more interesting. On the other hand, I don't believe you should walk around with Peter Rabbit under one arm.

I believe you should see a vision over the rainbow; that you should keep a nice glow. No matter what your age, you can keep your youth in all its glory through your enthusiasm.

I believe you should learn from your



Joan Leslie visits with Bob Hebert, former Warner Brothers' employee, just returned from South Pacific, on "Janie Gets Married" set.

mistakes, then forget the past. That you should live not for yesterday, but for today and tomorrow. Old people, they say, live too much in the past. So if you don't want to get old before your time, don't dwell on your past mistakes.

We all want friends. No matter whether you want one good friend or many friends, you must be willing to give your time and sympathies to them. Some people who think they want friends really just want to use them—to cry on their shoulders and to have someone in whom to confide. Real friendships are a matter of give and take. You must not merely want to cry on their shoulders but be ready to listen to their troubles when they want to cry on yours.

Sometimes the best of friends grow apart through acquiring different interests or because events in their lives are not synchronized. When that happens, you mustn't feel too badly. You must learn to let go and accept what is happening now, rather than try to cling to outworn interests. I don't mean that you should ever just drop old friends, but if you do grow apart in your interests, you mustn't grieve about it. Change is inevitable; and if you change in one direction and a friend changes in another, your interests sometimes do grow far apart. It may not be the fault of either one of you, just the pattern of events.

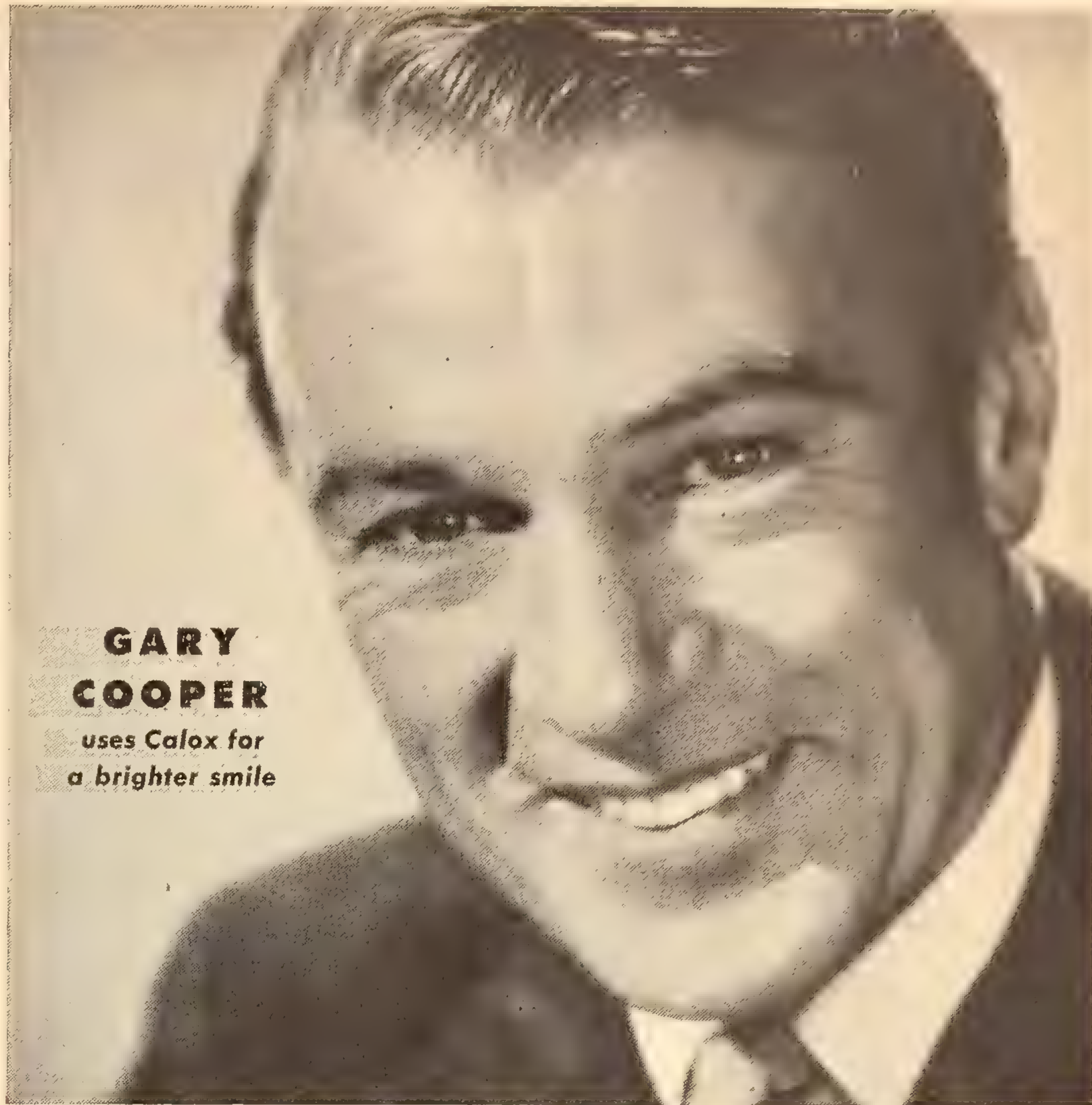
I believe that if you are lonely sometimes, you should accept it, without feeling that life has treated you badly. There are lonely moments in all lives. Even when you are in a crowd, a feeling of loneliness can wash over you. Remember that other people in the same crowd may be feeling the same way. If you're a wife with a husband in the service, remember other wives with husbands overseas know the same loneliness you feel.

To sum up my beliefs: I believe that no matter what happens to you in life, if you retain a sense of perspective, both about yourself, and life in general, you'll be able to meet situations gallantly and wisely. It won't be easy, ever, to face real tragedy, but as time goes on a sense of perspective can help.



Andy Russell learns a handkerchief trick from Ray Milland on the Paramount lot, where he's appearing in "The Stork Club."

Producer-Star of "ALONG CAME JONES" (An International Picture)



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Before



After

For this true-to-life camera portrait Mrs. Peninger wore a glamorous evening gown created by the famous designer Kiviette.

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She Married Her Doctor

Continued from page 31

Barbara, carrying a tiny bouquet of red roses with a single, pure-white orchid in the center, was dressed in plum-colored crepe and smart little plum-colored hat with a saucy blue marabou fluff.

"That was the 'something blue,'" she smiled, as she told about her wedding for the first time for publication. "And for the 'something borrowed' I carried a beautiful lace handkerchief that belonged to the mother of my dearest friend. The 'something old' was an amethyst necklace and earrings Gene had made for me from stones that belonged to his great-grandmother."

The Austrian-born doctor, though he has been in this country twelve years, speaks still with a slight trace of foreign accent. He took out citizenship papers promptly on his arrival in the United States and has lately been honorably discharged after two years' service as an instructor for the Army Air Corps. And because he is sixteen years older than Barbara, he had every intention of behaving at the wedding with all the dignity that his maturity demanded. But it didn't work out that way.

"We were about half-way through the ceremony," he confessed, "and I was sure I was going to be all right. I couldn't possibly break down. Then I glanced at Barbara and saw the tears streaming down her face—and before I knew it, I was crying, too!"

Afterward they went to the Jonathon Club, a social organization of Southern California business and professional men, for their wedding breakfast and Gene proudly presented the bride with her own, personal membership card, made out in her new name, "Barbara Czukor." Then they went home to The Versailles, a large apartment house not far from downtown Los Angeles, where they each had had bachelor quarters and where "Auntie" (the doctor's aunt) cooks and keeps house for them.

Barbara first met the doctor two years ago when she was living at the Studio Club, famous Hollywood residence for girls employed in the motion picture business. She had been under contract to Paramount for some time and, what with the pressure of work at the studio in the daytime and bond rallies and Canteen appearances at night, she felt very ill and run down.

Her mother, Mrs. Adna Brantingham, very active in Long Beach Methodist Church activities, heard through another missionary worker—none other than "Auntie," herself—of a wonderful doctor who effected marvelous cures without the use of medicine. He was something of a psychologist as well and "Auntie's" praise of him was so glowing that Mrs. Brantingham was sure he could do much to straighten out the life and health of her only child.

And he did. When Barbara first went to him, she was over-tired and overweight. She didn't get sufficient sleep or eat the right food. He prescribed a strict regimen of rest and a course of diet that corrected both these troubles.

Later he discovered she was worried about money and an examination of her check-book showed she was giving more to charity than she spent on herself.

By this time, both Barbara's parents were under the doctor's care too. Mr. Brantingham had taken a month's leave of absence from his position with the city of Long Beach and he and Mrs. Brantingham had taken an apartment at The Versailles. The doctor advised that Barbara leave the Studio Club and move in with her father and mother.

"I knew the first time I saw Barbara that I was in love with her," Czukor said. "But there was so much difference in our ages that I wanted her to be very sure. I even encouraged her to have dates with the lads she'd known before she and I met."

"It didn't work, though," Barbara broke in. "By comparison, the more I saw of Geney the more—what shall I say?—well, *callow* they seemed!"

The older man went very cautiously and slowly about his courtship. There were times when Barbara was sure she was sure, but he wanted her to be very positive. Meantime he built up her health and guided her, out of the maturity of his judgment, in financial and social matters. So, at last when the decision to marry was finally made, events moved swiftly and they stood together before the altar of the little church in Glendale.

They've just bought a house and plan to move in as soon as the deal has gone through. That time will give Barbara a chance to work out her ideas on interior decoration.

"I want her to give full vent to her self-expression!" Gene said with a loving glance at his beautiful bride.

The house is small, not new (probably about fifteen years old) and charming. Besides their bedroom, it has a little front room the doctor plans to use for evening appointments with his patients and another tiny room at the back that will be "Barbara's office." Here she and her secretary can work together on fan mail and pictures that are to be sent out.

The house has the advantage, too, of being an income property, for in the rear is a four-family unit, completely furnished and rented all the time. There's also a charming little attic, with dormer windows and sloping ceilings that they plan to convert into a bachelor apartment, with an outside stairway.

Gene's first thought is for Barbara's welfare. He wants to safeguard not only her health, so that she may carry on her work as a Paramount star, but to build her financial status for the future. They have bought, too, a lot in Laguna Beach, but the house they will build there later will be for playtime; the one they have just selected is to take care of the present. And who can tell what the years to come will bring?

While we were talking about this, Barbara looked down at the exquisite pearly engagement ring her doctor had given her.

"Gene told me I could have either a big diamond—or a house," she said, then added whimsically, "and after all, a diamond—no matter how big it is—won't keep you dry when it's raining!"



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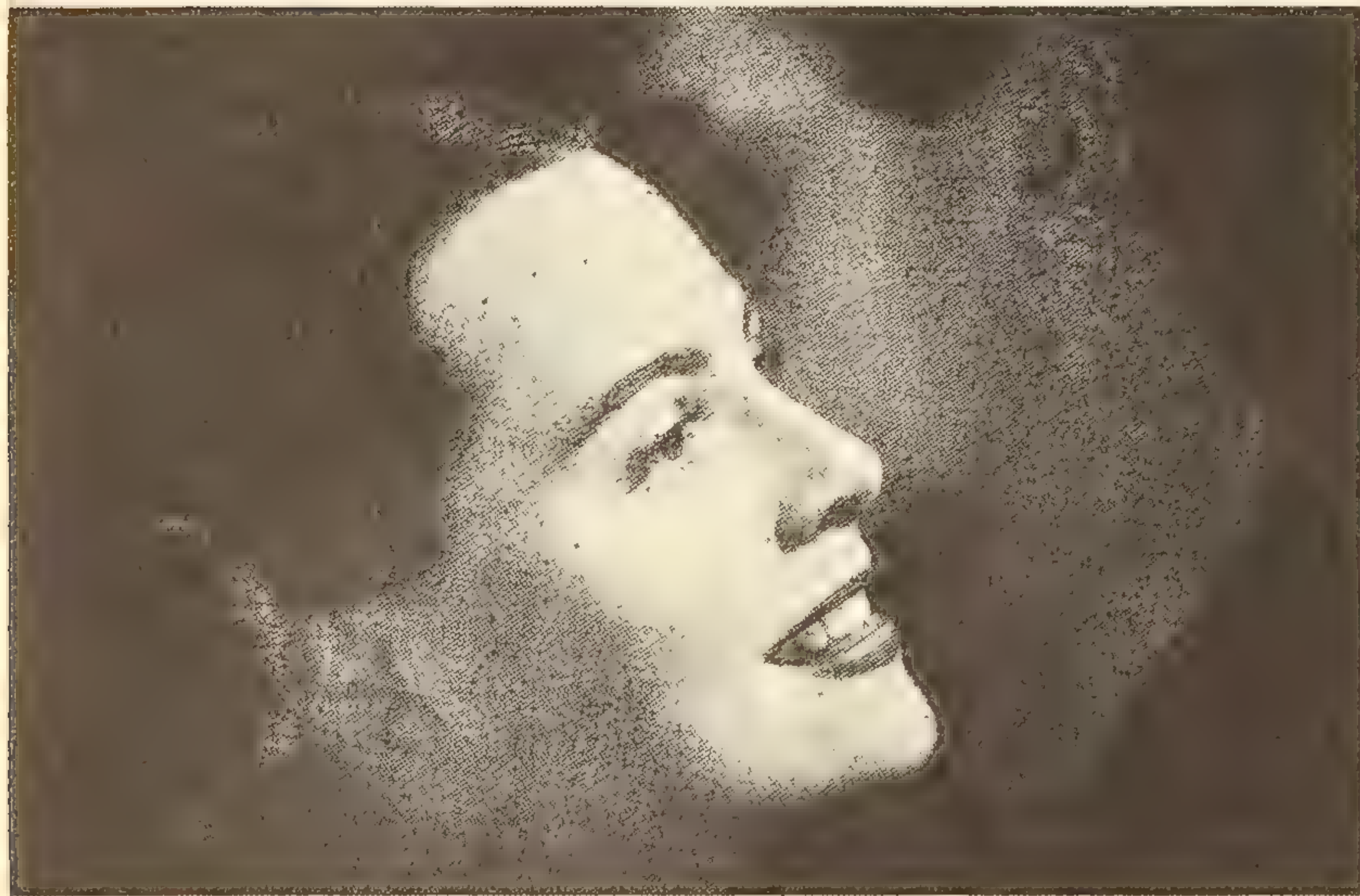
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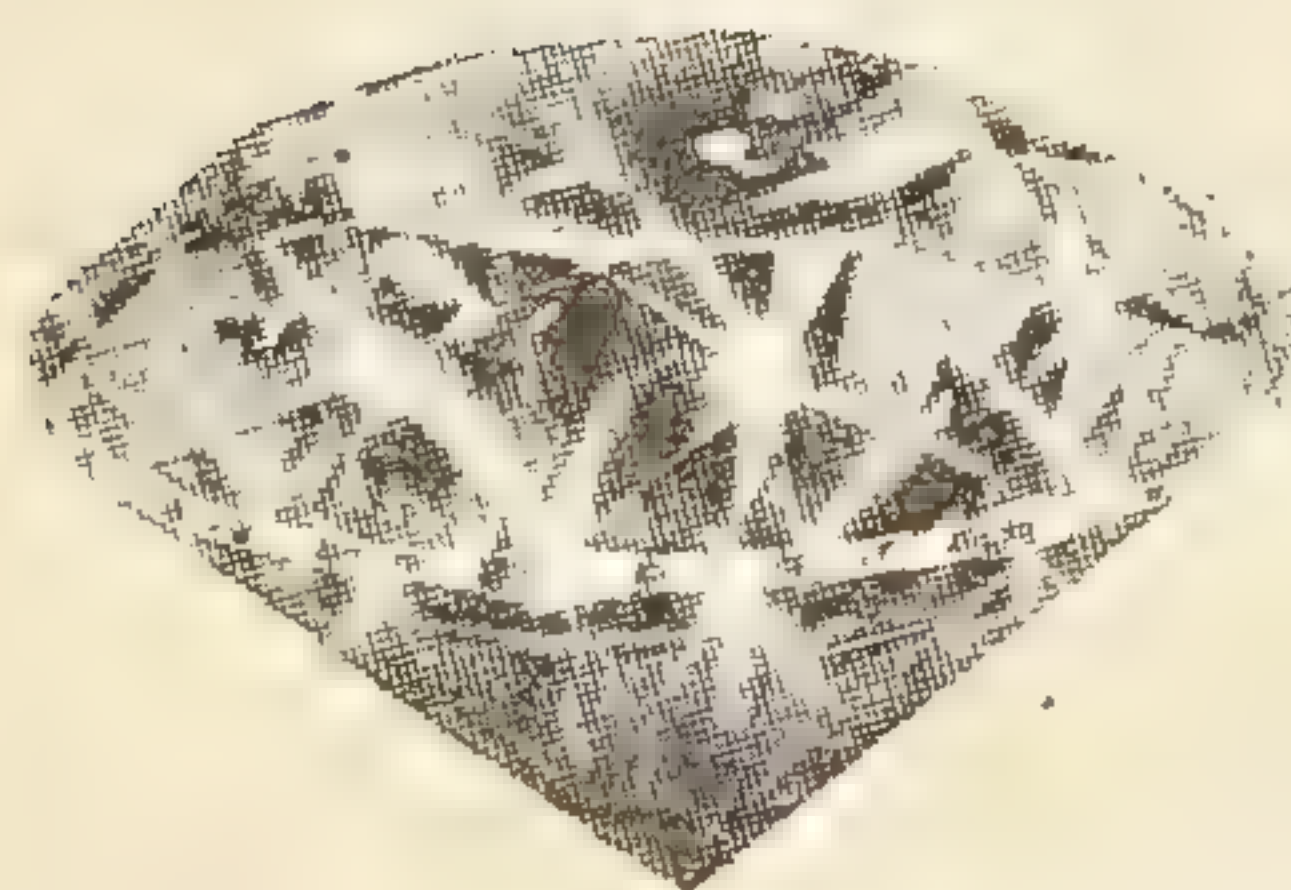
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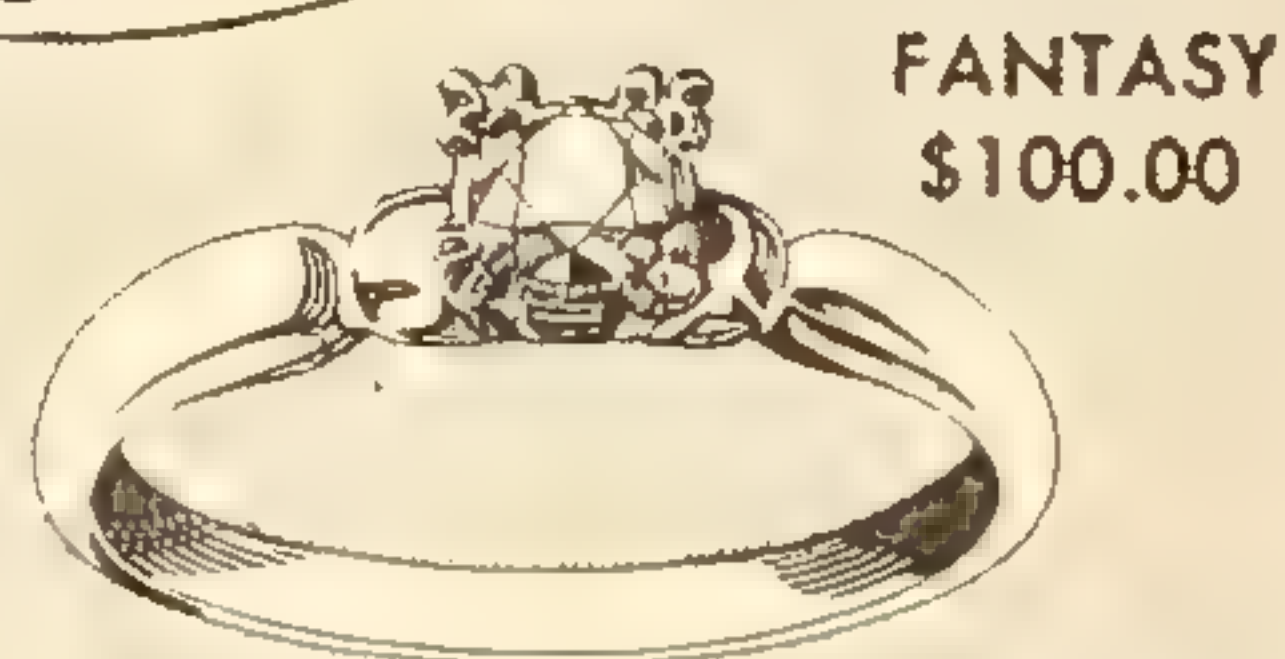


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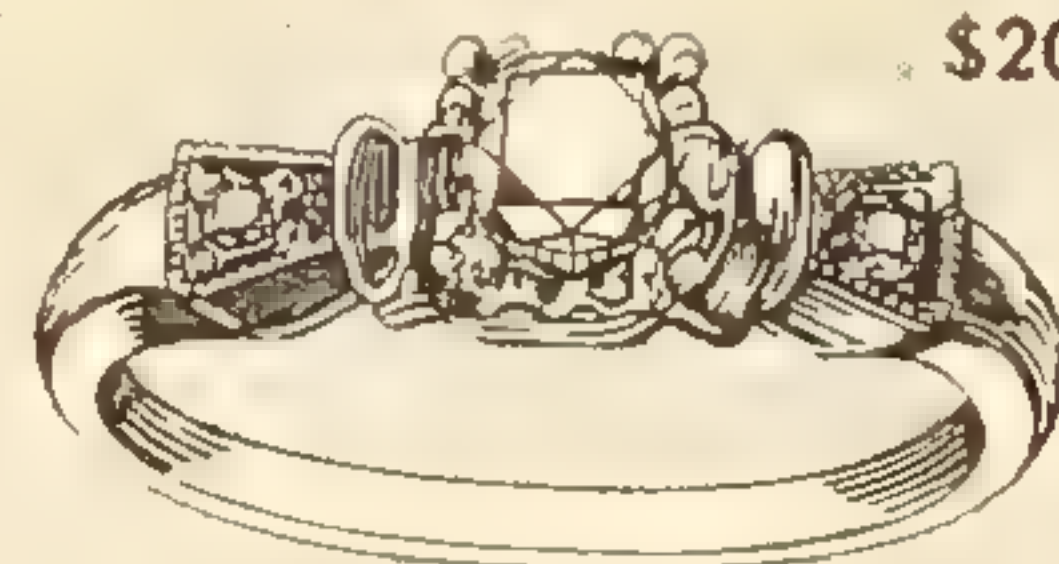
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No More Nazis!

Continued from page 33

information that Jerry had let slip in an unguarded moment concerning him—that he seldom mingles with the foreign group here in Hollywood, that he studies the English language assiduously, hoping that all trace of his rather attractive accent may disappear, that he is frugal and lives in a fifty-dollar-a-month apartment. "I think that's wonderful," I said. "Now all you have to do is to keep on being a good actor and pretty soon you'll be rich and famous."

"A good actor, yes. That I would like. But rich? I do not know. What is money? You have it today and—pouf—it is gone like snow in an April sun."

"Ah," I said, "your education isn't being neglected, I see. What do you think of the movies?"

"I think they are like everything else in this country. America does everything in a *big* way—the biggest airplanes, the biggest buildings, the biggest mountains. There is nothing small about the way they do things. I have no complaints."

"Sure," I said, "we do everything big."

"How do you call it?" Helmut asked. "You go—whole hog?"

"Well," I said, "I don't know about the hog part. There's been considerable discussion about that in various parts of the country. Some of our best business men have become quite lathered up over it."

"Business," Helmut said, "that's what I had decided I'd be—a business man. After I got out of the concentration camp. Then I came to America and my relatives thought I should go into business. I for a time ran a gasoline filling station. In Pasadena, I was enrolled with the Community Players. But I did not have the instinct for business. In Austria, you see, I was intended for diplomacy; but I—"

"Yes, you said that. I'll bet you'd have been a good diplomat, too. But tell me, are they going to keep you at this Nazi officer stuff?"

He smiled and lifted his shoulders in that expressive, continental gesture. "Who knows? One can hope not, of course. Just now I am doing 'Shadow Of A Woman.' There are good opportunities for dramatic acting. No Nazi, no spies, just drama. I hope I will do well in it."

"It's a cinch," I said. "I saw you in 'Casablanca' and in 'Mission To Moscow.' I thought you did all right in those parts."

He was desolated. His high cheek bones seemed higher, his attractive face longer. "I think I was merely—adequate."

"No," I said hastily. "You were swell. You were really good."

He smiled brilliantly. "I hope you mean that. But it is the least one can do for the privilege of living here in this country—to be good at one's job, to show appreciation."

Jerry Asher interrupted. "Well, let's go out and get some of this country's air. I'm getting claustrophobia."

We went to Helmut's dressing room. It was a shanty on wheels. I thought about a claim shack I had lived in back in South Dakota. The door swung back and forth in a wandering breeze that came in and ruffled our hair.

"How about the stage?" I asked. "Would you like that?"

"Yes," he said, waving his long-fingered hands. "Once I was offered an opportunity to tour with Katherine Cornell. But it was not possible. Mr. Warner, you see—"

"Well," Jerry said kiddingly, "you had to stay here and make a lousy fortune."

"But I *am* going to New York next week," Helmut exclaimed, "on a personal appearance tour. There I shall endeavor to learn about my people in Vienna. I have not heard from them in five months."

His face was very grave and Jerry said, with a warm note in his voice, "That's sure tough. I hope you locate them."

But as if it was impossible for him to dwell long on unpleasant subjects, Dantine said eagerly, "I shall work hard in New York. I shall try to make the people there like me. It will be my first opportunity to appear on the stage, you know," he added turning to me, "except, of course, in Pasadena. I must be good. I want to be good."

"Don't be such an eager beaver," Jerry said. "You'll do all right."

A shadow suddenly darkened the door and a beautiful woman came in wearing a long white gown and a silver fox jacket. It was Andrea King, who had come to talk to Dantine about the personal appearance tour she is to make with him. His face lighted up with the curious inner glow which, I suspect, appears in it whenever a lovely woman comes upon the scene. He turned to me. "Is she not the most beautiful?"

I bowed too. "Very beautiful," I said.

Miss King was concerned. She was thinking about the clothes she would wear in New York and whether or not the studio would send a press representative. "Now what do you want a publicity man for?" Jerry asked. "All he could do would be to carry your luggage."

"But what will we say to the newspaper men?" Dantine asked.

"You won't have any trouble," Jerry said. "They'll take care of that. They're eager beavers, too."

Presently a call boy came to say that Miss King and Mr. Dantine were wanted on the set where they were making retakes. We went outside and breathed some magnificent air. Dantine turned to me and said almost wistfully, "If you didn't get enough for your story—just call up Jerry. He's very good at making actors sound like human beings."

He bowed and we shook hands. Then he and Miss King walked away together, two very handsome, very interesting young people intent on their careers.

Jerry Asher and I went back to his office. He sighed. "When Helmut first came on this lot he was very shy and very confused. He isn't any more. Now I'm the one that's confused."

You see, Jerry did tell me quite a lot about Dantine after all.

Ann Dvorak

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The Powell Pattern

Continued from page 21

"Darling, remember the day we married how dreadfully hot the lights were on stage nine?"

Another reason they can't set a date, as we write this, is that they are not quite certain when their house will be ready. Dick was invited to a party at Ingrid Bergman's one night and promptly fell in love with her house. He learned that Paul Granard had decorated it for her, so now he has Mr. Granard doing his house, and when Dick asks politely when it will be ready Mr. Granard merely shrugs and says, "Two months, perhaps." The house is small as Hollywood houses go, only two bedrooms, a kitchen, and a combination living room and dining room. June has never had a house in the nearly three years she has been in Hollywood. When Metro saw they had a talented new star in "Two Girls And A Sailor" they kicked in with a raise, and that of course was the signal for June to rush out and make the down payment on a big glamor house complete with swimming pool, tennis court and fish pond. That's the customary procedure. But June isn't like most young stars. There really isn't any of that show-off quality about her—in fact, she sometimes worries that because she isn't an exhibitionist she isn't an actress. She should fret about that. So June just continued to live in a very inexpensive three-room walk-up out near Westwood Village, impressing no one. But naturally she is as excited as a—well, as an August bride over the new house Dick bought for her.

Dick and June will honeymoon on Dick's boat. But it won't be much of a honeymoon because Dick has to be in

town every Saturday to rehearse for his Sunday radio show—in which he plays a tough detective.

Over an avocado stuffed with shrimp—which, it said on the menu in the RKO commissary, can stack up against Grand Central Station in noise and confusion any day of the week except Sunday—I shrieked at Dick, "When did you meet June?"

"In Rosemary Lane's dressing room in New York in 1941," Dick shouted back. "I went backstage after a performance of 'Best Foot Forward' to congratulate Rosemary. She and I had been in a lot of pictures together at Warner Brothers. Rosemary introduced me to June and Nancy Walker and several of the kids in the show. It didn't mean a thing. Later I ran into her on the Metro lot several times when I was making 'Meet The People' out there in 1943. It didn't mean a thing."

And then Joan Blondell sued Dick Powell for divorce in the Summer of 1944. (Under California law the divorce wasn't final until July 15.) And for the first time in seven years Dick found himself a man-about-town, free to make dates with a pretty girl if he wanted to, free to be a wolf and join the wolf-pack if he wanted to. But Dick is a serious, quiet, home-loving sort of guy. He doesn't play the field either in girls or horses. He was never meant to be a wolf. In the change-over from benedict to bachelor Dick found that he was very lonely. So naturally he started looking around for a nice girl.

"A man looks around," says Dick, "But there really aren't very many girls

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June and Dick particularly enjoy a chat with a couple of Uncle Sam's Navy men.

in Hollywood you'd like to date."

He took a quick gander at the Mocambo, and Ciro's, and the night spots in Hollywood. "I'm not a night club Joe," says Dick. He was getting lonelier and lonelier. "I looked around again, not in the night clubs—and there was June." This time it meant something.

At first he sort of got into the habit of dropping by her apartment on the way home from the studio. The place was usually cluttered up with Dave Rose, Van Johnson, and a flock of young actors from Metro playing June's records. But somehow or other, of the entire bunch, it was always Dick who got invited to stay for dinner. At first he thought it was because June's cook, who is also her housekeeper, companion, and number one adviser, liked him. (He'd play bridge with her and two of her friends in the kitchen after the dishes were washed.) But soon he discovered that June, instead of scampering off to the movies with one of the boys after dinner, started hanging around the kitchen too. And one night she said, "I don't think that game's so difficult—why don't you teach me to play bridge?"

Well, you know how it is. Dick started taking her out to dinner, to quiet places where they could hear each other talk. And one date led to another, and they kept finding out they liked the same things. June was pleased to learn that Dick didn't like night clubs either. That he liked to get away from people. And of course Dick was delighted when he discovered that June likes boats. The first day they could both get away from the studio he drove her down to Balboa and took her for a day's sail on his pride and joy. June, Dick noticed with intense satisfaction, was the only girl he'd ever had on the boat who had better sense than to get herself conked on the bean by the boom. I am willing to bet a tidy sum that was the day he really fell in love with her.

But the way Dick puts it is, "June and I just started going together—and the next thing we knew we were in love and wanted to get married."

June's studio, so the story goes, tried to talk June out of her romance with Dick Powell. But June just wouldn't be talked out. In fact, it's reported she has the studio even more worried than ever now because she's threatening to give up her career entirely. She never was terribly excited over being a career girl. And she thinks she'd be much happier just being Mrs. Powell.

When I asked Dick about this he said. "I will never say one thing or another about June's career. She must make her own decisions. Naturally whatever she decides is all right with me. It's strictly up to her."

Well, as you read this the Dick Powells may be enjoying the Pacific breezes off Newport. Before he started "Cornered" Dick finished the new paint job on the boat, so it's fit for a honeymoon. It came as no surprise to me when Dick told me his future bride liked boats, that I can understand, by stretching my imagination slightly. But when he told me she liked bridge—well, then I knew the little woman was in love with him. It has to be love.

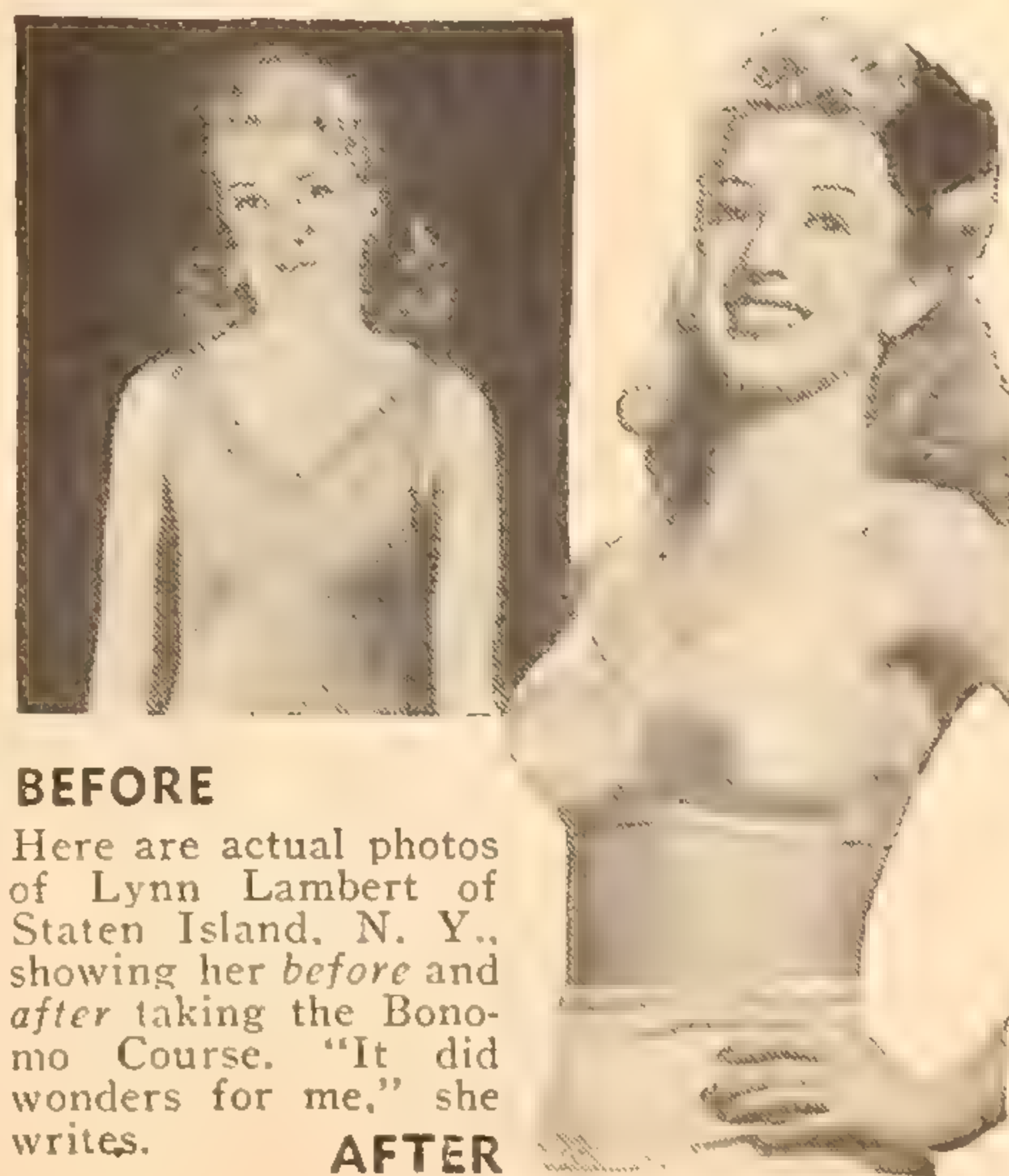
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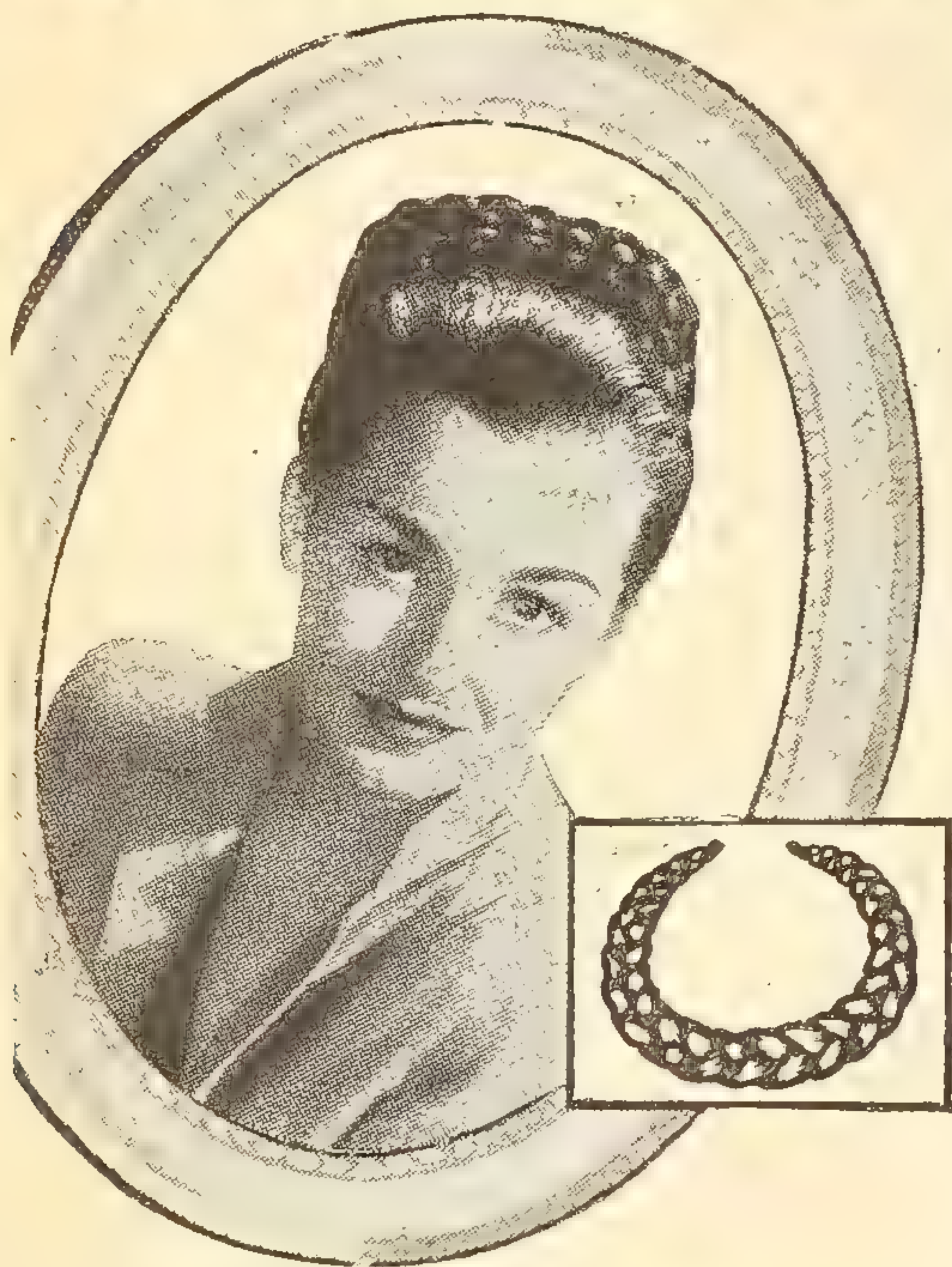
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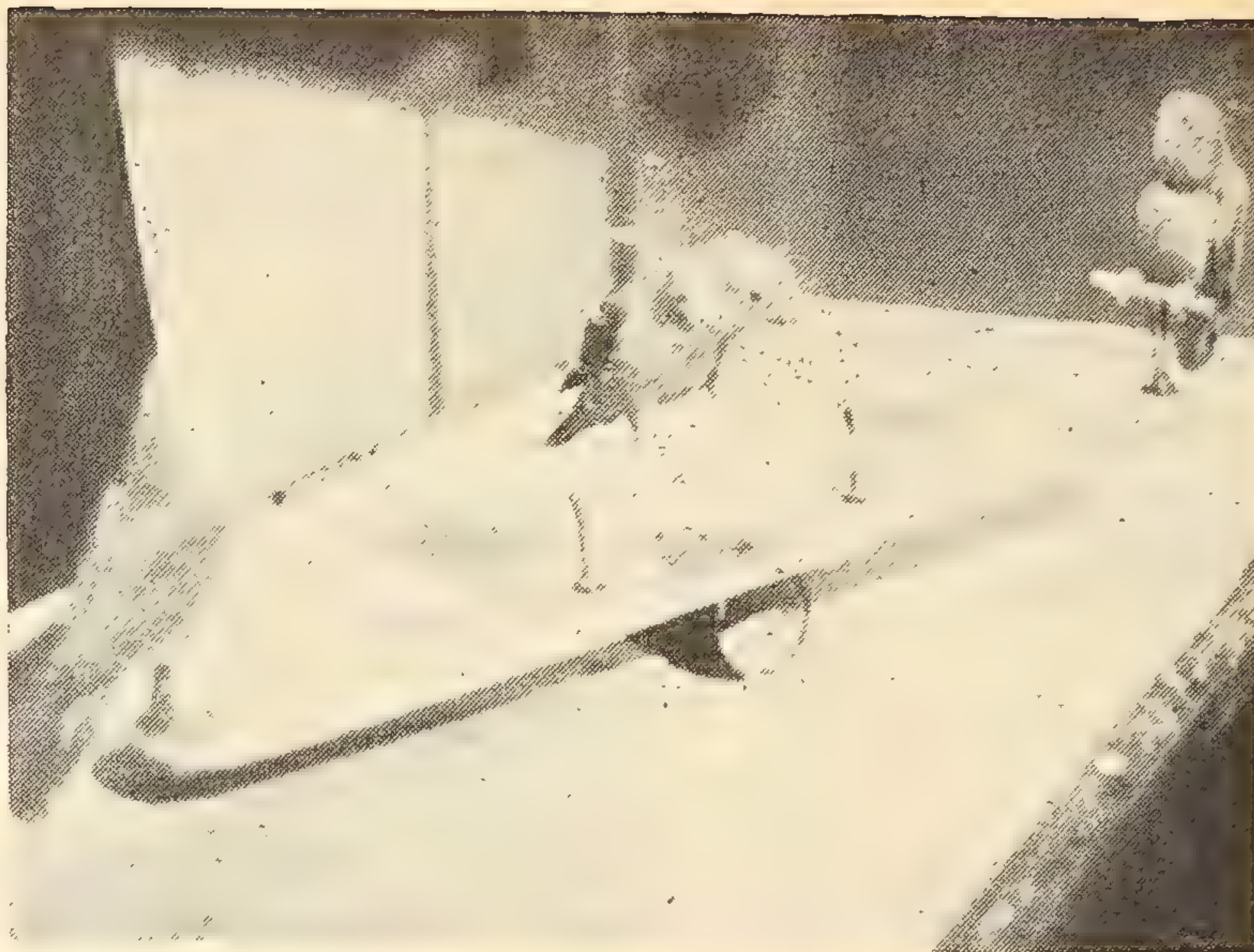
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Here's Hollywood

Continued from page 57

GABLE groaned and Blondell moaned when a local columnist printed that they were having dates. Apologies were made, ruffled feelings smoothed. "This Strange Adventure" went on its merry little way. Weston East personally defies Joan to deny that she isn't bringing Gable cookies on the set. We know, on account of visiting a school and there before our startled eyes was Blondell taking cooking lessons. The next day we visited her set and there sat Clark munching cookies and looking as pleased as a small boy who had swiped them out of the cookie jar.

CLAUDETTE COLBERT'S cel-lophane tent could have easily turned into a maternity ward. A party was in progress for Dr. Joel Pressman, Claudette's husband, recently returned from overseas. It was all very festive and gay. Last to leave was Loretta Young. Four hours later her new son, Peter Lewis, was born. He wasn't expected for three more weeks. No one was more surprised and pleased than the proud parents. No one was more relieved than—Claudette!

SOMEONE wanted to do a joint interview on Margaret O'Brien and W. C. Fields. But MGM shouted a big fat "No" quicker than you can say Maria Ouspenskaya. Evidently they remember what happened between the fabulous Fields and Baby Leroy, when they were brought together. It was a feud that almost ended up in a free-for-all.

WHEN IDA LUPINO returned home from her recent hospital tour, she found every room in her house filled with red carnations. They are her favorite flower and were put there by her favorite boy friend—whose initials spell Helmut Dantine. They say they aren't serious but, brother, they give an awfully good performance of trying to look that way.

SUSAN PETERS, the most courageous girl in Hollywood, took her first few steps. She is still a long way off from recovery, but her will and her faith are marvelous to behold. Some of those babes

who complain because their studio over-works them could learn a great lesson from Susan.

WITH very little fanfare, the "Bing Crosby Research Foundation" was organized five years ago. The idea was to help inventors put their ideas to commercial use and incidentally aid the post-war employment problem. It has grown and grown in size. The good being done is indescribable. Beneath those purple plaid shirts worn by the one and only Bingo, there beats a heart of gold.

PERSONAL possessions from Hyde Park have finally arrived at the Beverly Hills home of Faye Emerson and Elliott Roosevelt. Included are stuffed moose heads, mounted fish and other piscatorial trophies. Around this collection, Faye is planning to decorate in a new and different style. That, it certainly should be!

BESIDES twin gold whistles, "Baby" Bacall and Bogey are now carrying twin gold keys. They fit the front door of Bogart's bungalow. On each is engraved, B & B.

BARBARA STANWYCK was puzzled when Bob Cummings said, "It's nice playing opposite you again." This happened on the first day they started shooting "The Bride Wore Boots." Barbara has made a lot of pictures in her time, but to date had never forgotten a leading man. Finally Bob explained. He played extra on her set when years ago she made "The Bitter Tea Of General Yen" for Columbia. Now he's co-starring with Barbara.

MARK STEVENS (formerly Steve Richards of Warner Bros.) is still shaking from the experience. All his life he has wanted to work for director George Cukor. The chance came when Cukor directed him for a part in "Razor's Edge." The night before Steve didn't get a wink of sleep. By the time he arrived on the set his throat was parched and tense from sheer nerves. Cukor put him at ease. Then—just as they turned 'em over,



Steve looked up and saw author Somerset Maugham and Ethel Barrymore standing behind the camera. His knees still knock when he thinks about it! Watch for Steve in "Within These Walls." He's wonderful.

WITH sadness still lurking in their eyes but happiness born anew in their hearts, the John Garfields announced an expected visit from the stork. Both love children but John is especially thrilled. He is away all day and busy. His wife has too much spare time to think about the little daughter they lost recently. The new baby will give her a new interest and a needed one. Out on "The Postman Always Rings Twice" set, Lana Turner tells everyone that John is stealing every scene he plays in.

CAME the first day of shooting on "Heartbeat" and no Ginger Rogers. Her house didn't answer and her agent hadn't the slightest idea where she might be found. The good neighbors up Oregon way could have tipped them off. Ginger slipped away to second-honeymoon with her Marine Sergeant husband, Jack Briggs. She showed up at the studio several days later.

LITTLE DIANA LYNN is so proud. Recently she had two wisdom teeth extracted. Hurt? And how it hurt! But Diana practically loved every moment of pain, because to her it meant she was growing older and wiser!

ANN DVORAK (staging a sensational come-back) has been seeing Director Charles Vidor, who was recently divorced by Evelyn Keyes. Turning back the clock, Ann's original break came through Karen Morley, who was then married to Vidor. George Raft was looking for the right girl to play his little sister in "Scarface." Karen, who had been borrowed from MGM, remembered Ann, who was dancing double for Joan Crawford. Karen suggested Ann's name and she got the job. She went right to the top, married Director-actor Leslie Fenton and walked out on Hollywood. Vidor was divorced by Karen Morley. (He later married Evelyn Keyes). Ann is now separated from Leslie. You take it from there. We're getting more confused by the moment. As we originally started out to say—Ann Dvorak is seeing Charles Vidor. And that's that.

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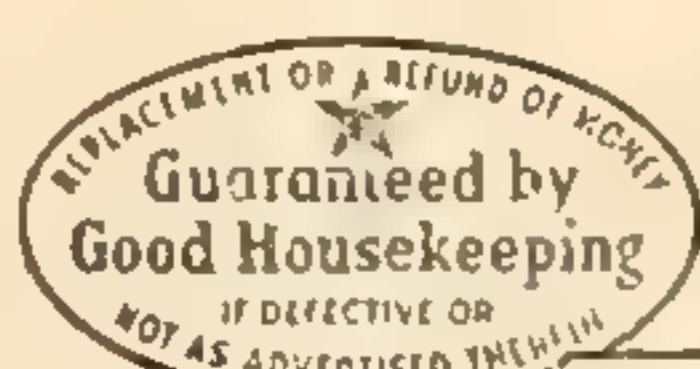
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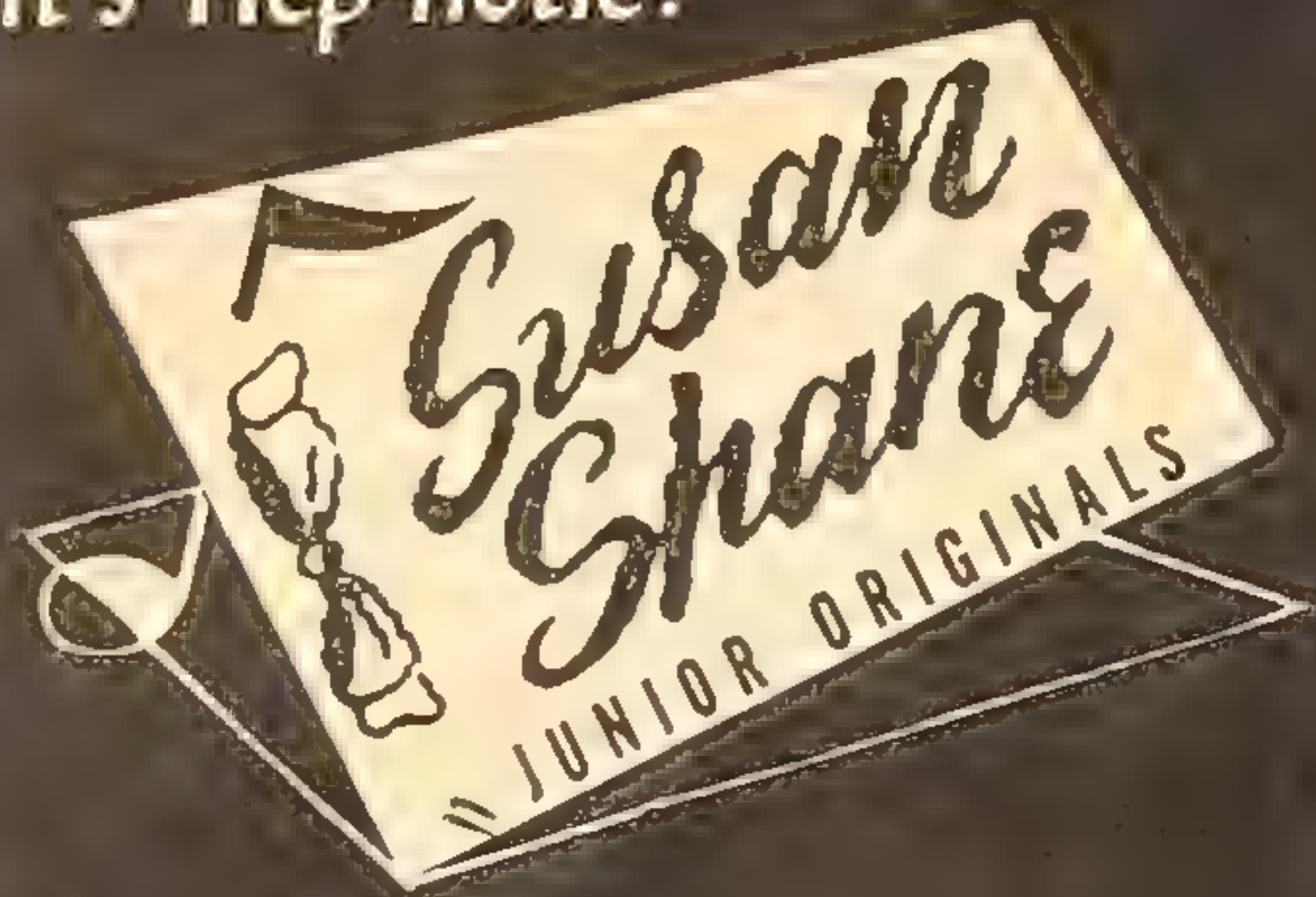
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That Hutton Dame Knocks Betty Out!

Continued from page 38

to be timed-down to the last second. If it were possible, she'd make a blueprint of her act before she did it. The stuff she has to do is whirling around in her head like it was being whipped with an egg-beater. Then before she knows it, out she goes—the one that does the worrying and the planning—and in comes the hurricane. Billy Daniels, her dance director, says he can see the change come over her, from serious to slap-happy in just a few seconds. Like something out of "Alice in Wonderland." Only she doesn't do it by walking through any mirror.

When the routine is over, can Betty relax? Sure she can. But not until everything is back in place—hair, clothes, makeup, heart, lungs, or any other part of her anatomy that's seen action. Then you know what? She has to start planning out what that screwball is gonna do next!

Then the assistant director calls lunch. Can Betty relax? Sure she can. She talks business—all kinds—with lawyers, press agents, just plain agents. If she runs out of those she can always talk business with Buddy DeSylva, her producer, or Edith Head, who designs her clothes. Most actresses can transact this business right on the set, but they don't have a zany named Hutton to worry about. See what I mean? And she's not complaining. She loves it.

I'll take that back. She does complain sometimes. After those Huttons finish a picture, there's a sort of letdown and Betty thinks they need a rest, away from Hollywood. So Betty asks—and

Hutton yells—for a vacation. All right. So they take a vacation. What happens? Well, she thought it would be wonderful to go to Phoenix, Arizona. There's a hotel there called the Camelback that is pretty quiet. Ah, rest and quiet, that's what she could use a lot of! Could *she* relax, Betty told herself! Long, lazy days with nothing to do. Hm-m-m-m-m! No business of having to be on the set at nine in the morning—which, spelled backwards, meant lots of sleep. No business conferences at noon. She could mingle with new people and get a different slant on the world and a wider outlook for herself. BUT—she reckoned without the dame she brung with her, the one with a single-track mind that leads to one target for tonight and every night—the studio. Right then is where the relaxing went out and the worrying began. What were they doing at the studio? What was Hutton missing by being away over here in Phoenix. What if they wanted her for something? Maybe they were making changes in her next picture, "The Stork Club," she should know about. So Betty called Paramount, thinking that maybe just talking to them would help and then she could forget about it. She called not once, but several times. It didn't help. So they came home. And is Hutton glad to be back! The next time she takes her other self away for a rest it'll be the same, only Betty won't remember about it until they get where they're going.

You see, that's the trouble with being two different people. It's not as bad as having two heads, but it does get rather



Betty Hutton, Sonny Tufts and John Berry, director, rehearse scene for "Cross My Heart."

confusing. Betty gets so mixed up about which is which that she's found out it's impossible to separate the split personality into two distinct halves. If she could be the quiet gal Betty thinks she should be and wants to be when she's not doing her act that would be just ducky. But she's homogenized and, brother, when you're that way you just can't separate the cream from the milk—or in this case, Betty from Hutton. It's murder.

The best illustration of that is with people. They like Betty when they find out she sits and dresses and looks and talks like they do. And Betty likes people. Plain people, fancy people, funny ones, serious ones, brainy ones, the kind who cry on her shoulder and the kind whose shoulder she can cry on. All kinds. But she's happiest when she's around the folks that are in the same business she's in. She *loves* to talk shop. She *wants* to talk about the scenes shot today and the ones shooting tomorrow. You'd think, that is if you weren't Betty Hutton, that she'd like to get away from it—forget it for a while. But no. Not for a minute.

There's something else I think I should tell you, now that I'm leaning over your back fence and letting my hair down about this Hutton character. Betty can't get Hutton to do the same impromptu routine twice—not ever. To her, it just isn't legitimate to repeat the same ad lib gag twice, no matter how funny. She claims ad libs are ad libs and that they don't go over when they're warmed up and served a second time. Like when she did a show for the boys at Hollywood Canteen. Joe Lilley, her arranger, started playing. She opened her mouth to sing. After a bar, she knew something was wrong, so she told Joe he was in the wrong key. They took it again. The same thing happened. Betty said, "You're in the wrong *key*, Joe." Joe said if he was going to pick the wrong key it wouldn't be A Major, the worst key on the board. So you know what it was? Joe was playing "Murder" and Betty was singing "Rocking Horse." Now that was a funny gag, but it's never been used again. Hutton won't let Betty do it.

Another time Betty was overseas—on Saipan. The troupe worked hard, whipping up a different show every day. During one show Virginia Carroll was doing her stint and a big ugly bug started creeping up on her. Betty reached out her foot and kept stepping on it so it wouldn't crawl on Ginny. The boys howled. They thought it was funny stuff she was doing, when she was so scared of that bug she was about to swoon. But they didn't repeat because Betty knew la Hutton was right. Gags like that just aren't as funny the second time—at least not for the Hutton brand of comedy.

That one self is always getting the other one in trouble. When Betty first came to Hollywood she didn't know many people. Shortly after her arrival along came New Year's and she was still a pretty lonesome kid. What did Hutton do? Well, she only called up Bing Crosby, Veronica Lake, Mickey Rooney, Alan and Sue Ladd, Bill Bendix



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and Mitch Leisen and invited them to a party, that's all she did. And they all accepted! Betty was in a tizzy. She never supposed they'd show up on New Year's when they hardly knew that dame Hutton. She got down on her knees to Freddie Brozio of Lucey's to get some food. She didn't have as much as a pretzel in the house. If he hadn't come to her rescue Betty would have taken the rap for the hostess. But what a party! All the guests performed. Bing sang for two hours. Betty was in a snit at Hutton for being so impulsive but what the heck, she had a good time.

She's fast, too, in everything she does. Too fast. Sometimes it comes out all right and then there are times when she's strictly off the beam. Like this one, for instance. She bought herself a horse. He's not broken yet, so Betty rides at DuBrocks. It takes a little time to learn how to handle a horse, not to mention how to stay on one. But Hutton thinks she's going to ride English saddle in one easy lesson. She wants to put the horse through his paces, wants him to rack—you know, that sort of off-beat canter they do—which is the last thing a horse wants to do. According to Betty, horses are hammier than actors and this one was number one ham of the animal kingdom. Well, he racked for a while, then he had enough of it and Betty almost went off on her—trail. The riding instructor said it served her right, trying to learn all the steps at once, and when she wanted to quit he made her stay on. He didn't know it was Hutton and not Betty who was the eager beaver.

There's one thing Betty is going to do, though, in spite of Hutton and high water. She's going to be a dramatic actress. She wants to show you, and you, and you-all that there's something to her besides a funny face and a loud voice. The public is so used to seeing that wacky Hutton that her bosses just shook their heads the wrong way when she told them she wanted some dramatic parts. Finally Buddy DeSylva, who brought Hutton out here in the first place, listened to Betty. She told him "Sure, you've established Hutton as a slap-happy type. But how long can I keep her that way? What if she yells just once too often and loses her voice? What if her face freezes that way? How is she going to look fifty years from now, still doing those same meat ball routines? I want to stay in show business. I wanna act!" Mr. de Sylva is a smart cookie. He saw Betty's point and gave her the chance to go dramatic in "Incendiary Blonde." And she *did* prove she could act. She'll give you a large charge as Texas Guinan, especially in the tense and poignant moments of the picture.

Betty had a little trouble with that other Hutton in the picture, but by gosh she got to act. And from now on, things are going to be more fifty-fifty with those two. Sometimes Hutton the screwball is going to have the upper hand, then other times—well, that's where Betty, the actress, is going to be the boss.

No matter what happens, though, they're sticking together. Hutton's done all right by Betty, even if at times she does knock her out.

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Welcome, Alice Faye!

Continued from page 49

the gavotting Pacific, he plays a portable phonograph. "If only—" thought Mr. Preminger. Alice had said, "No song—positively." Yet Mr. Preminger is a man not entirely without resource.

Alice is crazy about "Laura," the song written by Mr. Raksin of the 20th Musical Department. Mr. Raksin had written a new song, equally imagination-catching, entitled "Slowly." So a recording was prepared with "Laura" on one side, and "Slowly" on the other, and this was introduced into Alice's dressing room where she could play it as often as she liked.

"I'm simply wild about that song," she announced to Mr. Preminger one day.

"It would be very effective if introduced in the scene on the beach," he admitted sagely. They looked straight at each other like a pair of thoroughly capable poker players who are certain that both hold a pair of aces.

"Okay—I'll do it! I want to, because I think it belongs there—it will add drama and that's what I wanted to do: a dramatic picture," agreed the girl who was described by the late George Gershwin as the greatest song plugger in America.

Normally, when a song is recorded, then played back, the first sound that comes over the speaker is the technician's identifying comment: "This is take one," or "This is take two." But when Alice listened to the first song she had recorded for two years, the initial observation was an electrifying greeting: "Welcome back, Alice!"

The first day on the set she discovered that the studio had re-upholstered the

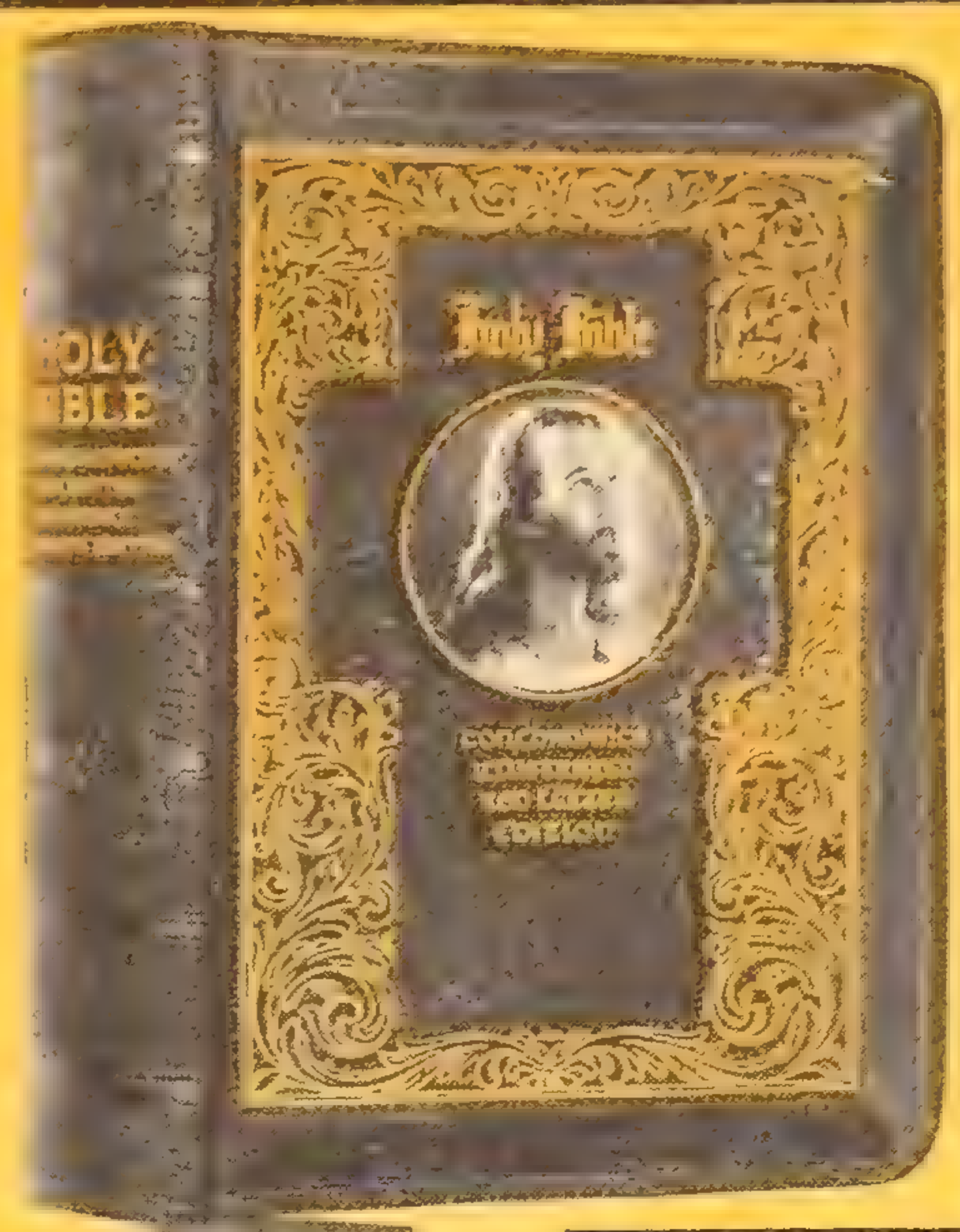


Alice Faye, Jr., has a robe just like her mother's, of navy blue and white tie silk.

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deep, roomy lounge as well as both chairs in her portable dressing room. The dressing room is papered with a lattice pattern; green and white, on which are twined crimson rambler roses, so the wine-colored satin used for the refurbish job picked up the rose theme handsomely. New drapes for the windows and valance picked up the rose and stem motif also.

On her dressing table she found an assortment of expensive scents that would make a perfume buyer giddy with envy. Some of this sweetness Alice had brought from home; some had been given to her by the group of technicians who have always worked with Alice: the same wardrobe woman, maid, hairdresser and several others who had served on previous pictures.

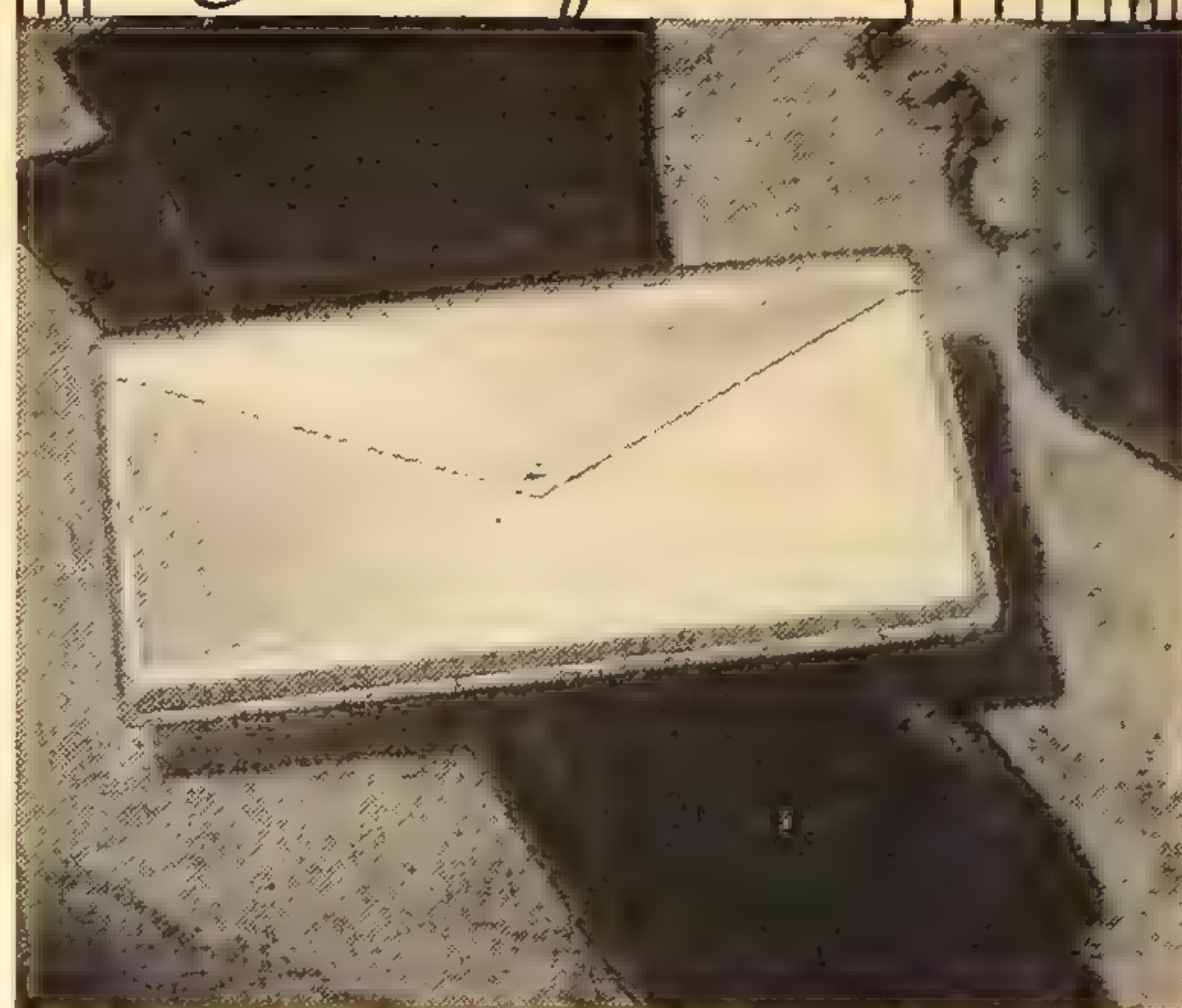
Stuck up in Alice's dressing room are a number of interesting pictures. There is one of herself, snapped during the making of "Little Old New York," that shows Alice scorching across a sound stage in sunbonnet, ankle-length Mother Hubbard and house apron. There is one of a huge, furry soubrette in bobby sox, a can-can dress and a headdress out of this world; the dedication reads, "Does this remind you of the days we spent in the chorus line together—Maizie!" The character is Preston Foster done up for a gag.

A group of cameramen were trying out a new camera and persuaded stillman Cliff Maupin to pose for them. The resulting portrait, with the very successful new lens, of M'sieu Maupin is something that shouldn't happen to Karloff. He looks as if he had just been sentenced to life imprisonment in the bottom of the seal tank in City Zoo. Someone showed it to Alice, so she promoted it, writing on it, "Aw, please don't make me photograph that Faye." For several days, Cliff Maupin thought someone had played a gag on Alice and whenever he met her, he explained in detail exactly how it had happened that the study was made in the first place; he stressed his unwillingness to be a guinea pig, and insisted that there was nothing personal in his expression. Alice accepted his apologies gravely until she couldn't contain her mirth. After she had admitted that the handwriting on the picture was her own, Cliff caught a picture of her one day: a honey, showing about three inches of Faye tongue out-thrust from a pursed Faye Fayce. He gave it to Alice, and that is stuck in her dressing room mirror, too.

The first day on a picture is always a strain, and the first scenes of "Fallen Angel" were taken in Orange, a charming suburb east of Los Angeles, thereby—because of the gathering of a majority of the residents to watch the fun—increasing the normal nervous tension of inaugural shooting.

Incidentally, the first scenes shot do not appear first in the picture. This particular sequence had Alice opening a door. The company had rented a house for the purpose, so Alice was to stroll up the walk, up the steps, across the porch, and open the door. Very simple. But Alice began to have the screaming-meemies; she didn't remember her camera technique; her gloved hands were

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covered with thumbs. "I'll stumble up those steps—or along the walk—or I'll have to fumble for the doorknob," she told herself, submerging her morale to 40 below.

And then, within her, another voice spoke, the voice of Mrs. Phil Harris, happy housewife. "Slow down," said the voice humorously. "All you have to do is to stroll up there as if you expected Phil and the babies to be in the living room. This isn't the most important moment in your life, not even the hundredth part of the most important. This is a job; and at home are the important three things in your life. Take it very easy, Mrs. Harris." Although she is working hard and seriously, she hasn't had the camera creeps since.

That afternoon the enrollment of the Orange County School System, with perhaps the exception of a few miserable characters incarcerated at home with measles or mumps, arrived to watch the shooting. Between takes, they accosted Alice for autographs. One of the youngsters, apparently having reached the matinée stage during the time Alice has been absent from the screen, demanded, "Are you *really* a movie star?"

"That depends on people like you and your friends. *You* make up the audience that decides whether an actress is a star or not. Do *you* think I'm a star?"

As he received the autograph Alice had written, her questioner said slyly, "Well, tell me how much money you've got in the bank and I'll tell you whether you're a real star or not!"

Cornered in the grocery store where she wanted to buy some fruit, Alice realized that she wasn't going to be able to make her purchase unless she escaped from the responsibility of at least a few of the autograph books, so she said, "Did you children see 'Laura?' You did? Well, that's Dana Andrews right across the street." Then she bought her apples in comparative loneliness.

When the gang surrounded Dana, he said, being the father of three hence deeply interested in the education of the young, "Do your parents know that you aren't in school?"

One freckled personality kid said, "Ah, sure."

"But how about your teacher? Does she know that you're over here?"

"Look, mister, why do you think I asked for two autographs instead of one? My teacher is right over there," pointing, "but she sent me to ask for your autograph because she didn't have the nerve."

When Alice and Don Ameche used to make pictures together, they practically divided the studio between them and heaven help anyone who got caught in one of their gags. Alice, married and the mother of two, hasn't lost an iota of her impishness. On the day when she and Dana were to be cinematically married, she collected a flock of weary shoes from the wardrobe department, had a sign made, and fastened both to the back of Dana's car. His car was parked in such a way that he didn't notice that something old had been added. As he sped down Pico Boulevard, one of Los Angeles' busiest thoroughfares, he noted that he was attracting a great deal of hilarious attention. When a carful of

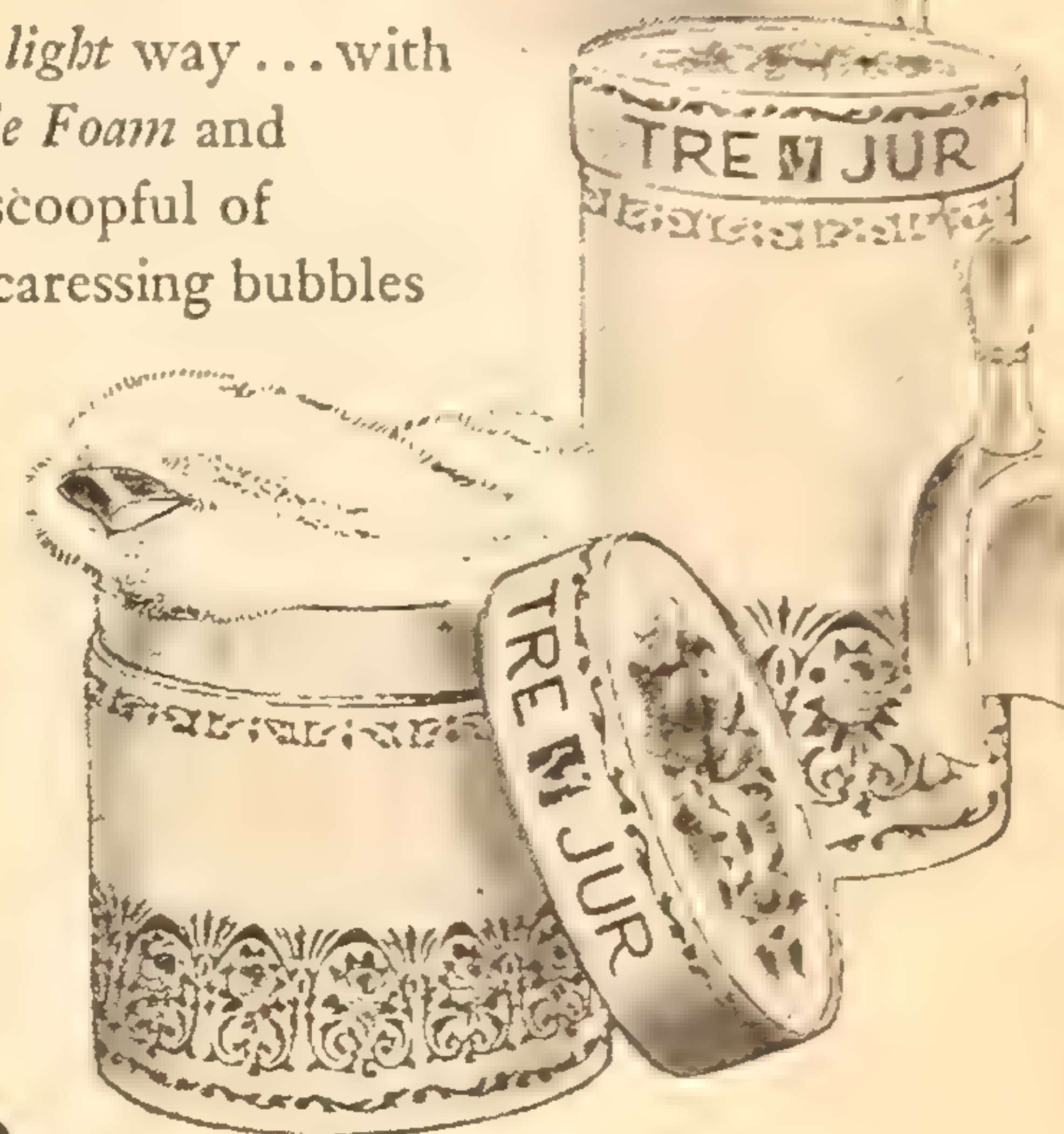
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high school kids traveled abreast, demanding to know where his bride was, Dana decided to investigate. Hmmm!

Several days later, when this incident had been forgotten, Dana and Alice spent an entire afternoon, first rehearsing, then making a scene in which Alice offered Dana a glass of water. The scene was shot in the sound stage version of a dismal, battered hotel room, and it will be one of the most poignant sequences in the picture. A considerable emotional demand was made of Alice in the scene, so—when it was successfully taken—she heaved a tremendous sigh and said, "That really wears a person out."

At which point Dana, the gallant, handed her a glass of water in reversal of their scene. Giving him a grateful little grin, Alice took a large swallow. Then several things happened. The glass contained a high grade of brine.

In Alice's contract, because of her constant eagerness to get home to her family, there is a clause stating that her working day closes sharply at six o'clock. There are times, of course, when the shooting schedule must be rearranged to coincide with this curfew, so everyone in the cast soon grows brightly aware of the approach of six. To reinforce this attention, Dana and his henchmen secured every alarm clock in the Fox prop department one afternoon, and placed the collection in Alice's dressing room. At 5:59 they blasted forth, ruining a take, but giving everyone a good laugh.

There is a tradition around the 20th lot that, wherever a Faye picture is being made, there is a lot of set color to be seen, and plenty of fun to be had. The tradition is gathering momentum with "Fallen Angel" after two years of being without embellishment. One day, in the midst of a scene in which a large group of extra players, plus Alice and Anne Revere, were listening to the dulcet tones of John Carradine working as a clairvoyant, the rigid silence of a working set was broken by a series of jubilant cries. Otto Preminger simply grinned and said, "Cut." He had recognized the shriek of Carmen Miranda. The Brazilian bombshell arrived wearing a white slack suit topped by a lynx stroller-length coat, and a braided headdress that added almost as much height to minuscule Miranda as did her four-inch platform shoes. With Carmen were her sister, and the entire San Francisco Conference delegation from Brazil. Everyone wanted to meet Alice Faye.

You may remember that Hollywood was slightly embarrassed several years ago by a tidbit entitled "Down Argentine Way" starring, among others, Alice and Don Ameche, and the Brazilian Miss Miranda. Argentine didn't like it, but to judge by the enthusiasm of the Brazilian delegates, it didn't hurt the American cause in Rio.

In one respect, Alice has changed. The last time she made a picture, she told her intimates that the greatest difficulty in trying to be both career girl and housewife lay in the fact that she couldn't keep—because of the distance from town—an adequate maid. Miserably, she admitted that she had no domestic accomplishments whatsoever. "Phil is the

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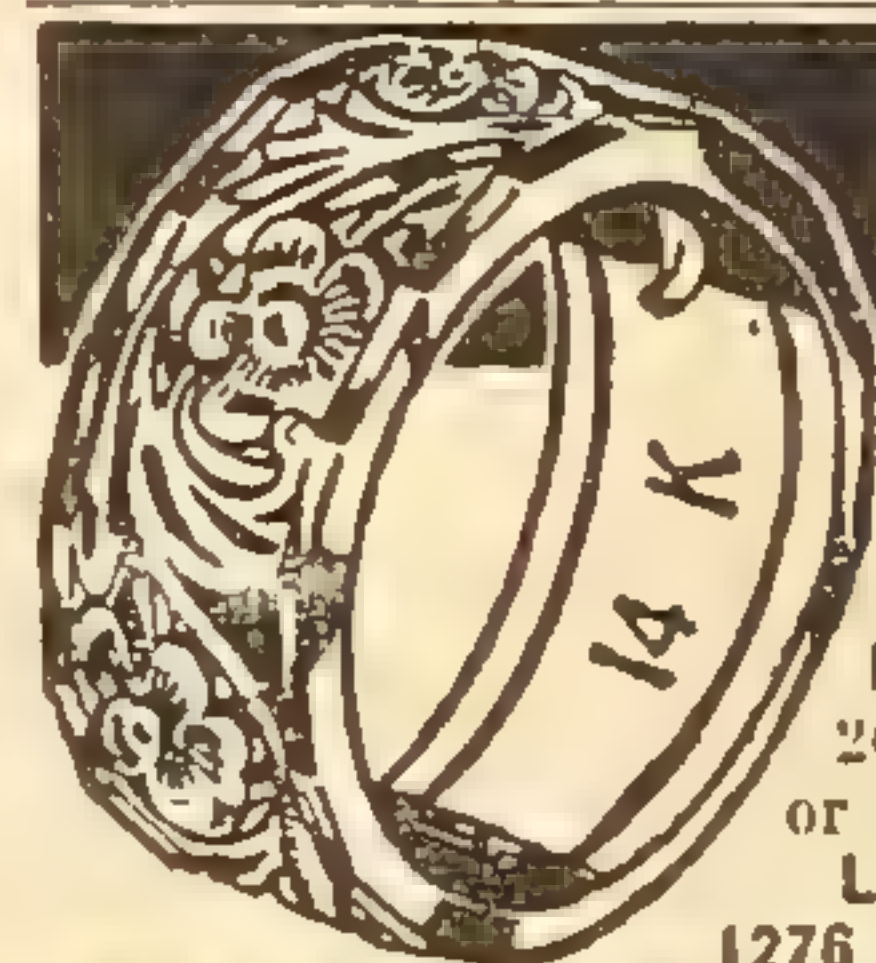
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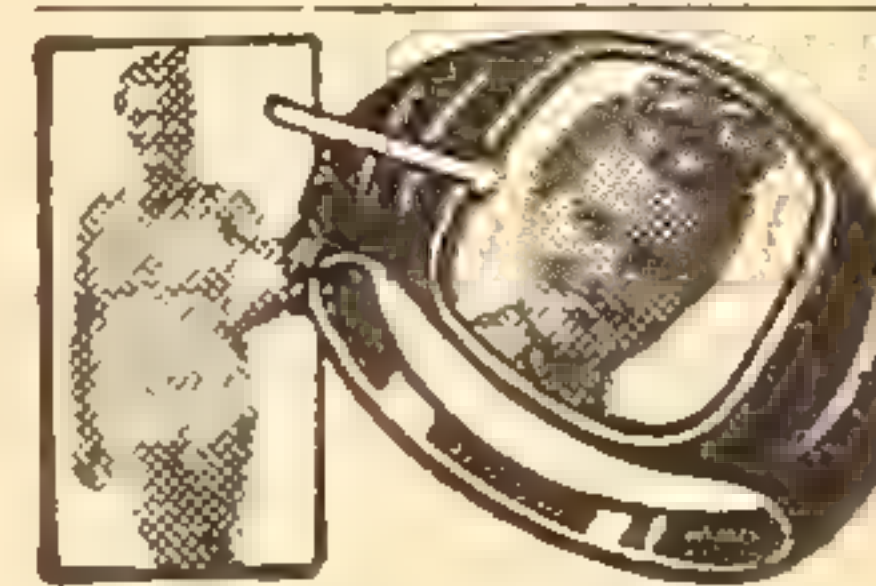


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cook in our family, poor man. He really has his troubles," she said ruefully.

Now, all is changed. When the troupe was on location, Alice invited the principles into her dressing room one Monday noon and set before them a fried chicken luncheon that would have done credit to Whoosis of the Waldorf. She had spent Sunday afternoon busily browning the poultry. "During these last two years, I've learned to cook, and I love it," she said. "Here, have another drumstick—there are at least four more!"

So Alice is back after a two-year absence, and great is the rejoicing in Fox Hills. She is prettier than ever, more assured than ever, placidly certain of her values. She is turning in a brilliant performance that has elicited praise from everyone with but one exception. And the exception came from a source that, under no circumstance, could cause Alice anything but amused pride.

One day she brought Alice Faye Harris, Jr., to the set, thinking that this 3-year-old glamor girl would get a kick out of seeing motion pictures made. Miss Harris watched proceedings for a time with that expression of tolerant partisanship reserved for the foibles of one's parents. Finally, noting that she was unobserved, Alice, Jr., slipped away to the distant desk of the company's secretary. "May I borrow some writing paper?" she whispered.

Supplied with this equipment plus a pencil she sketched (cubist school) the set, several extras (one had six fingers on his right hand), and a series of false store fronts. Then, heaving a vast artistic sigh, she wheedled the secretary into a brief use of the typewriter.

When Alice came to claim her namesake, the small lady beamed on her mother. "When I grow up," she commented, "I don't think I'll work in the studio like you do. I want to be like her"—indicating the secretary—"and play one of those"—pointing to the typewriter.

"A prophet in his own family," said Alice, happily, leading her daughter away.



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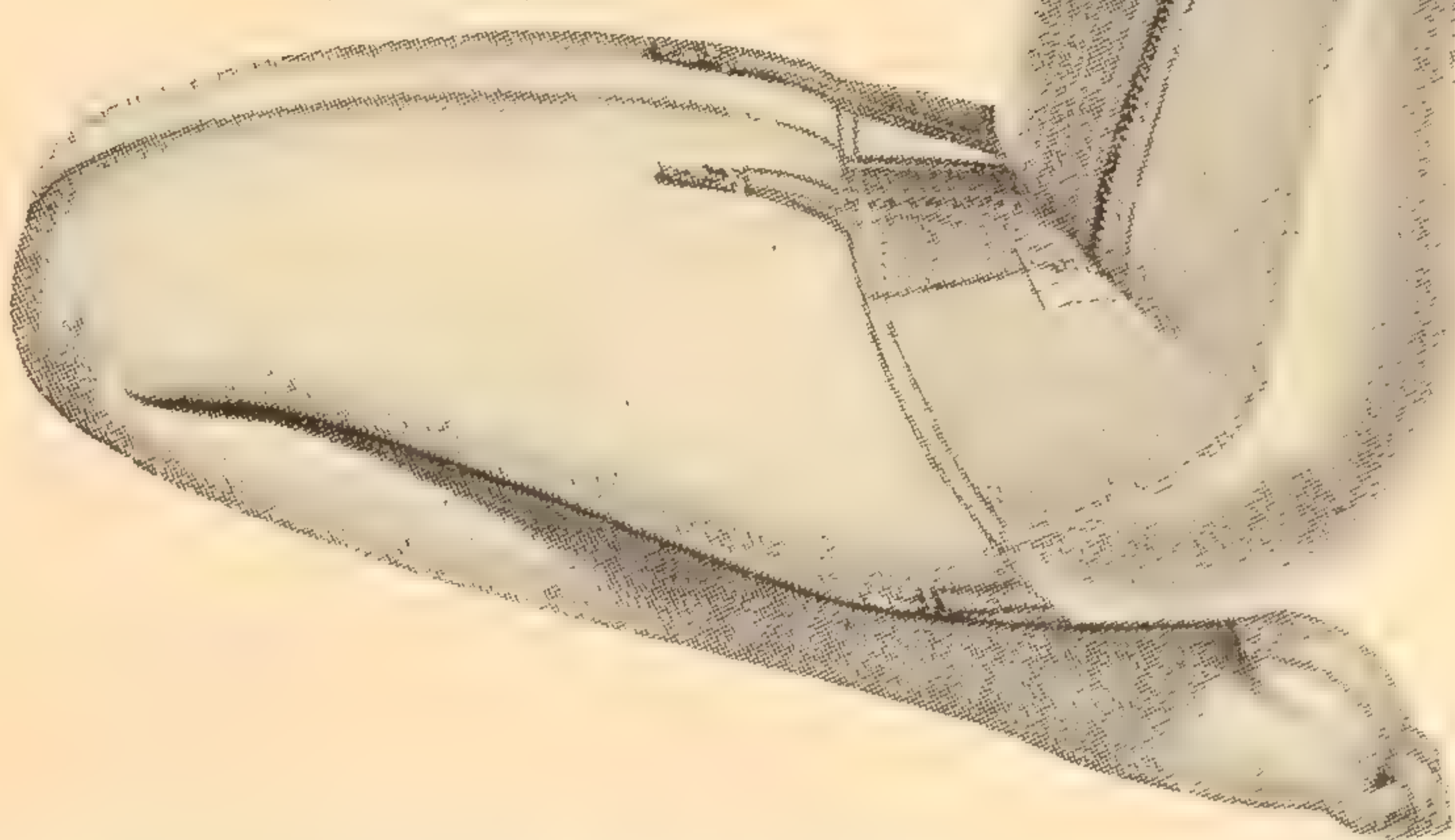
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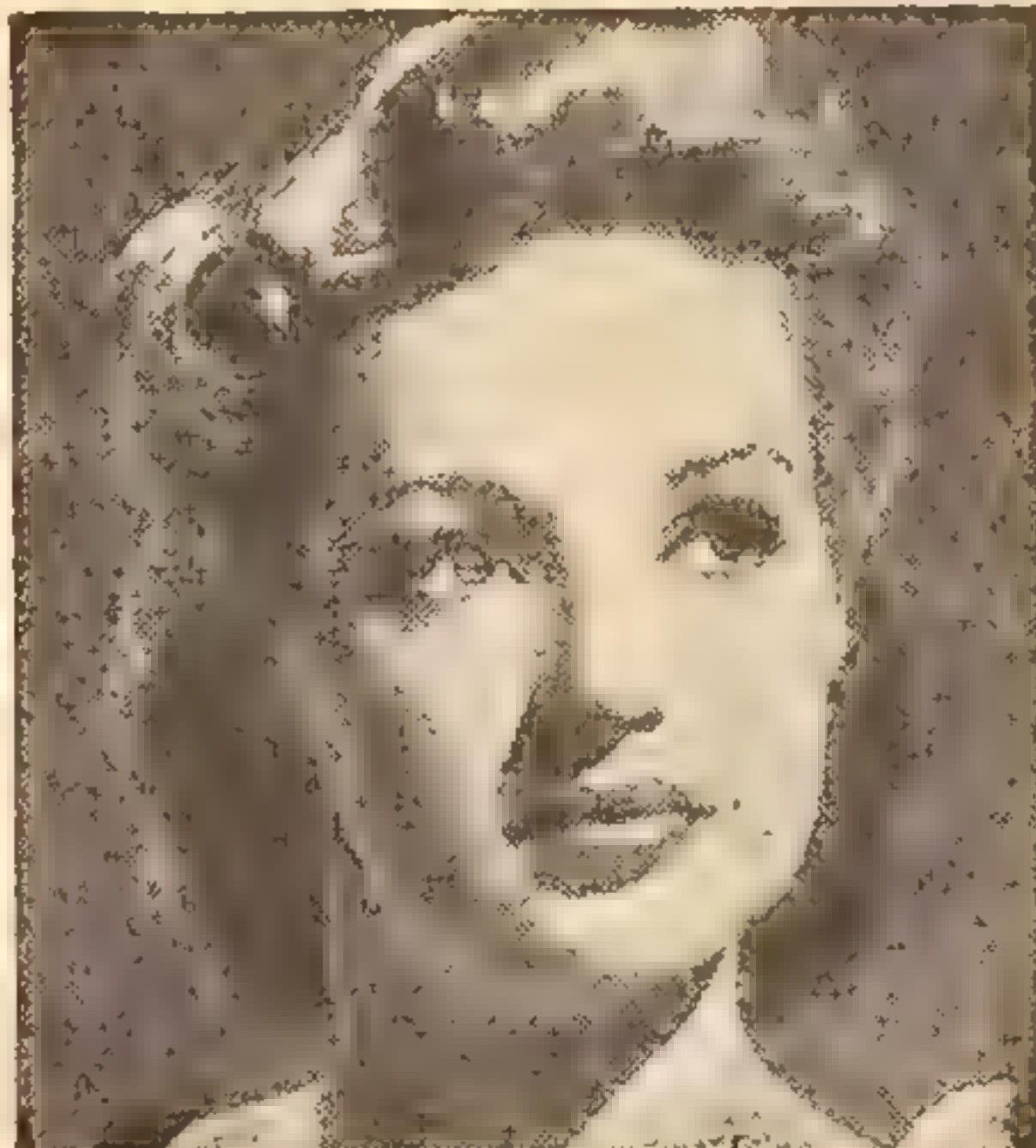
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Life Without Father

Continued from page 47

"And I think Mary and I have come pretty close to accomplishing this. We have warned him never to go into the water by himself—there is a riptide north of the beach (Santa Monica) which is dangerous. No one can safely swim in that particular section of Santa Monica. But I'm planning on having Michael taught to swim somewhere else, so that when he gets older, he won't have any unreasoning fear of the water.

"When I was a child, I was terribly afraid of people. But Michael doesn't have the fear that haunted me once. He went to his first big party three or four months ago. I used to be in terror on such occasions when I was a child, so I said, 'I'll go with you, Michael.' But Michael said, 'No, don't come. I'll go alone.' And he did. I looked over the fence and saw him trudge to our neighbor's house and watched him march in with a toy under his arm. He was the only child at the party without his nurse or mother, and when he seemed a bit lost at first, I was worried. Then when I saw that he had been drawn into a game, I sighed with relief.

"He came home from the party and said, 'After all I'm sorry that you didn't come,' and I thought with a sinking heart, 'Oh, he must have had an awful time.' But Michael went on. 'They had a clown show, and I was sorry you hadn't come because I know you would have enjoyed it.'

"At five, Michael is completely emancipated. When he had to go to school for the first time, I said, 'I'll take you,' but he wanted to go by himself, so he got into the car, and my secretary drove him to the school-house (I don't drive. I guess I'm an anachronism not driving in this day and age.)

"All this doesn't mean that Michael doesn't love me. I think parents are foolish to worry too much about whether children love them or not. For children are naturally most affectionate and normally love their fathers and mothers very much. I often tell Michael I love him but rarely ask him if he loves me.

"I think it's rather foolish for parents to ask children, 'Do you love me?' Children have many temporary infatuations, and are apt to answer, 'Yes, but I love the milkman much better.' You shouldn't ask such a question unless you want to get your feelings hurt. Underneath his roaming infatuations for the milkman or the baker or the candlestick maker, your son probably has a deep abiding affection for you, but on any particular day at the exact hour you ask him, his fancy may be caught by someone else. It isn't too important whether a child says he loves you or not, so long as he loves people. It is dreadfully wrong to try to channelize his affections to yourself. The wonderful thing about the parent and child relationship is that you can love children and don't need to have any return. Other relationships must have a return.

"I believe in being demonstrative with young children. I hug and kiss Michael

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a good deal. When children are young, they love to be cuddled. Doctors now know for certain what mothers and nurses have always known, that children must be loved to thrive. The need for affection and petting and love is second only to the need for food, and sometimes it is even greater. A child can get along on skimpy food if it is necessary in a home where he knows he is loved, but in the most luxurious homes, with the best of food, he may languish if no one pets him or shows any affection.

"Of course, some boys, when they get to be ten or eleven, rebel against any demonstrativeness, and when they do, you should stop being demonstrative, but when they're little, children need to be shown signs of affection. And some children, even when they grow older, love to have their parents hug and kiss them."

Many parents feel that children should be spanked when they're disobedient. "Spare the rod and spoil the child," many a parent has echoed the old axiom. But Geraldine Fitzgerald doesn't agree with that. "I have slapped Michael a few times in a fit of temper," she told me. "I know I was all wrong and shouldn't have slapped him, but like all children, he can sometimes be so exasperating. And when he's disobedient and won't eat his cereal and won't eat it and won't eat it and finally throws it on the floor, how can I help but lose my temper?"

"I feel it's wrong, however. When you do slap a child, I think you should apologize afterwards. Recently I apologized to Michael. 'I'm sorry, I didn't mean to slap you, Michael,' I said, 'but you'd driven me mad by your way of behavior. However, I shouldn't have lost my temper.'

"Michael was the soul of patience. With a very tolerant air he said, 'It's quite all right, mother. I understand.'

"Some child psychologists say you should never strike a child in anger, only when you've cooled off and still feel he deserves a spanking. If I followed that rule, I'd never slap Michael. I'm bigger than he, and how can I understand all his motives? Anyway, I believe that one has no justification for striking another person—and children are definitely people. I think parents should respect a child's dignity. I've seen people talk to children in public in a way in which they wouldn't dream of talking to anyone else. Imagine saying to a friend, 'Why don't you go into the house and wash your face? It's filthy dirty.' Yet parents use those very words to children right in front of other people. Perhaps they think the child doesn't possess a sense of dignity. They're wrong. They possess more sense of dignity than many adults.

"The best way to punish a child, I believe, is to deprive him of something he wants. Michael loves the movies, particularly Donald Duck, Bing Crosby and the picture, 'National Velvet.' I'm sure that the best punishment I could devise for Michael when he's disobedient would be to deprive him of seeing a Donald Duck movie. That would swing him right into line. But when I'm mad, I forget about that, slap him, and am sorry."



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However, slaps or no slaps, beautiful Geraldine Fitzgerald is a very understanding mother. Her own mother is a very wise woman, and Geraldine learned a lot by following her example. Her own mother has always said, "If you let children go, then they will stay." Geraldine's mother was never possessive. If the children were invited out somewhere, she never asked them to stay at home to keep her company. Instead she'd say gaily, "I'm so glad that invitation turned up. I'm sure you'll enjoy that party."

Most mothers would be horrified at the thought of their children playing with gadgets and practical jokes. You know the kind of thing—ink spots that aren't real ink spots at all but look like them, spoons that bend, guns that squirt water over everything. When Geraldine was in New York recently, she bought a whole collection of silly practical joke gadgets for Michael, and he had a lot of fun with them. And Geraldine laughed as loudly as Michael when other people fell or pretended to fall for the practical jokes.

"I try never to trouble Michael about unnecessary things," Geraldine says. Some of the things she considers unnecessary or unimportant are the very things other mothers let themselves grow gray about. "Michael," she says calmly, "is often covered with dirt and soot, but I think that for a child to be washing and scrubbing himself every five minutes is very unnecessary. I do get Michael to wash his hands before he goes into my peach and white bedroom. I must admit that the smudges on his hands, which he loves to rub over the walls, don't add a desirable note to the interior decoration. But I'm not at him every few minutes to wash his hands or be sure to wash behind his ears!

"And I don't insist on his dressing the way I want him to dress. I prefer him to wear regular child's clothes. But Michael likes to dress in costume, as an American soldier, an Indian or as Superman. (That effect he achieves with a red cape.)"

If Geraldine were determined to have her own way, she could easily say to Michael, "Now, darling, take off that Indian costume. We're going for a walk, and I think you look much nicer in your new suit, so please put it on."

No, if Master Michael wants to walk down the street dressed as an American Indian, that's what he gets to wear. One day when some friends called, Michael had on an American uniform, complete with two stripes on the sleeves.

"Good afternoon, Michael," Geraldine's friend and agent said. "Congratulations on your promotion. I see you have now become a corporal."

"Oh, that's nothing," said Michael. "I'm going to be a cowboy in about five minutes."

Michael is an imaginative child. How could he help but be, considering the fact that his mother and father are both as Irish as St. Patrick's Day? And as everyone knows, the Irish are a very imaginative people.

Geraldine has to face a problem which many parents know—that of distinguishing between flights of fancy which can

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be traced to imagination and deliberate untruths. She says it's not too difficult. "If he says, 'I didn't do it,' when I know he did something, that's an untruth. If he says, 'I found 55 Japs and killed them all,' then I know it's imagination. When he does tell an untruth, I don't call him on it. I wish him to feel that I trust him. Though he may occasionally tell an untruth now, I think as he grows older, he will respect my trust by telling me the truth at all times. I have never taught him to be afraid.

"I think it's important to have respect for a child's imagination. Once I remember I almost failed Michael. He wanted to take a nap, and I thought the windows should be open. 'Oh, no, you musn't leave them open,' he said aghast. 'The Japs are coming.'"

"That's nonsense," Geraldine said, a little impatiently. The boy became as excited as if actual Japs instead of imaginary ones were involved. In his imagination the idea of the Japs coming was very vivid, and his mother had questioned the whole structure of his childish imaginings. As she watched his reaction, Geraldine came to the conclusion that she had been wrong in referring as "nonsense" to the product of a child's imagination. She yielded the point, and closed the windows. If she hadn't, she knew there would have been no nap and no sleep for Michael.

Usually she's very understanding and falls right into the spirit of Michael's fantasies. Once she asked him what he was going to be when he grew up. He shows a good deal of skill in drawing, painting and cutting pieces of pictures out of papers and pasting them together differently. She thought he might say he was going to be an artist. Instead, he surprised her by saying, "I'm going to be an elephant."

"That's completely out of the ques-



A day at the amusement park is the treat in store for Michael when Geraldine Fitzgerald has time off from picture making.



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tion," said Geraldine. "Your father and I could never buy enough hay to feed you."

He calls Geraldine "Mama" and "Mother" and sometimes "Moth." When he wants her to come very quickly, he calls her "Geraldine" or "Ger."

Ironically enough, Geraldine, the least possessive of persons in private life, plays a woman who is horribly possessive in her latest picture, "Uncle Harry." Though her rôle presents her as a very attractive young woman physically, the character *Lettie* is mentally ugly in her possessiveness. Her brother, loathing her, finally decides that he'll have to get rid of her by slipping some poison into her cocoa.

"*Lettie*," Geraldine told me, "is a completely unsympathetic personality, but I don't hate her. To understand is to forgive, and I have learned to understand her. Sometimes when an actress playing a part learns to understand an unsympathetic character, the audience also forgives the character. When I played *Isabella* in 'Wuthering Heights' I felt sorry for her, and some of my sympathy must have crept into my portrayal. People weren't supposed to forgive *Isabella*, but I think that many people did. However, I doubt if people will forgive *Lettie* or the character I play in 'Three Strangers.' Those are the two most unsympathetic parts I have ever played."

Michael has seen just one of his mother's pictures, "Wilson." He liked it, but had one pertinent criticism to make. "Why didn't you put on a clown costume and really get some laughs?" he asked.

"After I finish 'Uncle Harry,'" Geraldine told me, "I may go to Ireland. I say it in a seemingly unexcited voice—I have to say it that way to keep my hair on—otherwise I'd dance in the streets with excitement. But this is the tip-off. I've never flown. We're not a flying family, we Fitzgeralds. My grandmother used to say that she would never fly until she got her own wings. However, if I can go to Ireland with Michael to be with my husband, I'll gladly fly to get there, wings of my own or not."



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Deanna Talks About Her Marriage

Continued from page 41

she backed, and she sweated, and she nearly pulled her arms out of their sockets, but finally she got her car out, though I'm sure I don't know how she ever did it. "You mean," I asked incredulously, "that you can't ever honk at jerk drivers—even on Sundays?" "No," said Deanna sadly. "If I blow my horn at people they always say, 'There goes that Deanna Durbin, and who does she think she is?' and they get mad and won't go to see my next picture. One of the first things I'm going to do when I cease being a movie star is take my car out on Sunday and honk loudly at all the rude road-hogs. I may even call them a few choice names."

You know what? I like that Durbin girl. And I may even tell her a few choice names to call them.

In her very lovely dressing room (Universal spent on her dressing room what they saved on those toys) Deanna and I cooled off our dispositions with iced cokes and cheese sandwiches. And Deanna talked about her marriage last June to Producer Felix Jackson. Deanna isn't the gushy type, thank heavens, but it is easy to tell that she is deeply in love with the man of her choice. Jackson, formerly a well-known playwright in Europe, has been the producer on five of Deanna's pictures. With Bruce Manning he collaborated as a writer on several of Deanna's early pictures—first met her when he was writing dialogue for "Mad About Music." If I know writers, and I know writers, he probably could have smacked down Universal's child prodigy a couple of times.

Ever since Deanna's separation and divorce from Vaughn Paul, whom she married when she was little more than a kid and should have been home listening to Crosby records and writing fan letters to Clark Gable, Deanna has been dating off and on with the extremely attractive Mr. Jackson. "I have been going out with Felix for two years," says Deanna. "During the past year he has frequently urged me to marry him. But I didn't really think about it seriously until a few months ago. I always told him that the next time I married I wanted to be sure about it. He was wonderful and considerate, and so I had every opportunity of being sure this time. He insisted that I have dates with other men. I guess he knew," added Deanna with a laugh, "that the more I saw of other men the more I'd think of him. And sure enough, the evenings I spent with Felix, at a night club or at home talking, always turned out to be the evenings I enjoyed most. Naturally inasmuch as he said he didn't care if I went with other men, I had to be big about it and say well, you can have dates with other girls. And then it happened! I am not a jealous person. I wasn't born with a jealous bone in my body, believe me. In fact, I had never been jealous in my life until I saw Felix at the Mocambo one

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night with a very pretty girl. I told my sister about this peculiar feeling I had. 'Honey,' she said, 'you're just jealous. And it's a perfect sign that you're in love.'

"I assured her quite haughtily that I couldn't possibly be in love. Mr. Jackson and I were only very good friends. And if he wanted to take beautiful blondes to the Mocambo naturally it wasn't of the slightest interest to me. Well, I was lying through my teeth.

"One day during the production of my last picture, 'Lady On A Train,' something went wrong on the set and the director told me I wouldn't be needed for several hours. I shut myself in my trailer dressing room on the stage and decided I'd take a nap. But I couldn't sleep. I started worrying. Not about the picture, which is what I usually worry about when I am in production. But about my future. My own personal life. I seemed to be making quite a mess of it. I was in love with Felix Jackson, and even though I kept denying it to myself, it was true. I realized that for months I had been pushing with both hands against my own happiness. And suppose, just because I was being stubborn and stupid, I should lose him? After all, I wasn't the only pebble on the Hollywood beach. I realized that I had wanted to marry him for a long time. I wanted to tell him immediately. And to show you how completely in tune we are, right that minute he walked in the door. Well—I roped him!"

The phone rang and it was the bridegroom reporting that he was having to split a broiled chicken with England's J. Arthur Rank in the producer's dining room, but he'd join us as soon as he could slip away. Not even over the telephone is Deanna drooly and dreamy. She said, "Fine, we'll wait for you." Not even one little cooing sound. I tell you I like Deanna Durbin more and more.

They have so many mutual interests Deanna is certain that nothing could ever go sour in this marriage. "He knows more about music than I'll ever know," says Deanna in deep admiration. "We both love plays, and spend many evenings happily at home reading from the works of the famous European playwrights of the last three centuries. Sometimes Felix will read me one of his own early plays. Felix's first play was produced on the Continent when he was only twenty-one, and was a great success. I think it rather strange that we should both have been so successful in our early youths. This is one of the many bonds we seem to have."

And what similar tastes they have was proven beyond a doubt when they were married. Deanna wanted to give Felix a sentimental little present, and decided on a gold ring with a certain design. Not a wedding ring, just a sentimental ring for his little finger. She went to a Los Angeles jeweler, and had the ring especially made for him. On their wedding night Deanna told him she had a special wedding present for him. "And I have one for you, too," he said. They proceeded to give each other identical boxes. "And when we opened them, there were identical rings," says

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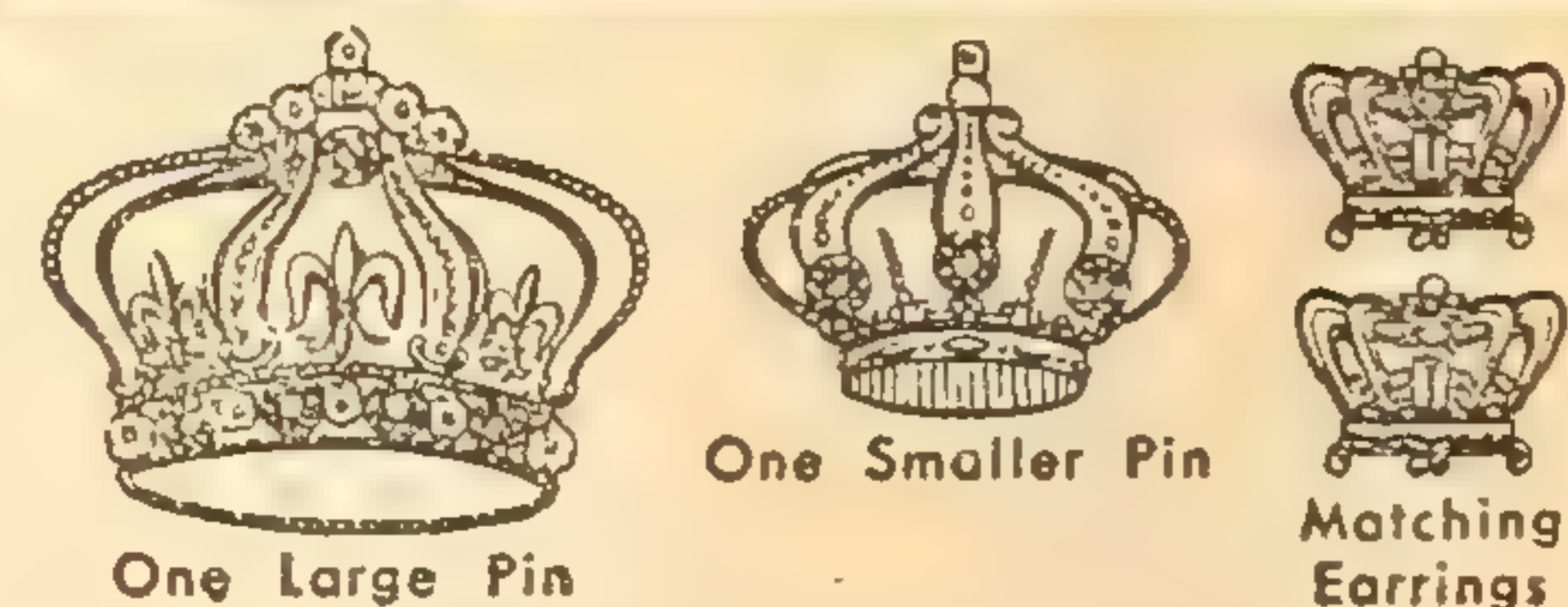
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Deanna. "Only the sizes were different. We were both terribly surprised, and pleased."

Deanna and Felix decided to marry after "Lady On A Train" was completed, and before production started on her next picture, tentatively titled "Catherine The Last"—in which Deanna plays a stage-struck young girl who has a crush on the Great Actor, played by Charles Laughton. They wanted everything to be quiet and simple—Deanna had her fill of big weddings when she married Vaughn Paul in the Beverly Wilshire Methodist Church with a reception following in the ballroom of the Beverly Wilshire Hotel with hundreds of guests. With the Heckmans, her sister and brother-in-law, they drove to Las Vegas, Nevada, and were married in the little chapel at the Hotel Last Frontier. After the ceremony they had sandwiches and champagne, and the Heckmans returned to Los Angeles, while the Jacksons drove on to Lake Arrowhead where Felix had rented a house. But it wasn't long before they were back at the Jackson house in Pacific Palisades.

"I guess I'm just a city girl," said Deanna with a laugh. "I might as well face it, I don't like the country. I get restless. I can't wait to get back to the city. Fortunately Felix feels the same way about it as I do. Our real honeymoon, of course, we'll have to postpone until things are normal once more and we can go to Europe."

Deanna would like to correct a rumor that has been circulating about her parents. An item appeared in a trade paper recently which stated that Deanna's parents were none too pleased with their daughter's marriage to a man so much older than herself. (Deanna is 23 and Felix Jackson is 43.)

"As a matter of fact," says Deanna, "I was expecting the worst from my parents. I really didn't think they would approve of my marriage. But they liked it. They thought it was wonderful. So that trade paper was all wrong. When I told her I was marrying Felix, Mother said, 'Do you think your father and I can call him Felix now—instead of Mr.

Jackson?' I told this to Felix. And he sent her a large box of roses with his card in it with the Jackson crossed off. Mother seemed to think that made it official.

"I hope they didn't see that crack in the paper. They are not what we call Hollywood-wise, and things like that hurt them terribly. Things like that used to hurt me terribly, too. But I guess I had it beat out of me when I was a child, and now I am practically immune. I'll never forget the first time I saw, 'Is Deanna Durbin Spoiled?' and 'Is Deanna Going High-Hat?' on the covers of movie magazines. I died a thousand deaths. I always tried to be so nice to people I simply couldn't understand why they went out of their way to be so unkind to me. When I was fifteen I decided the whole world hated me."

It is only natural that Deanna should marry a man older than herself. "Youngsters," says Deanna, "who grow up in the movie industry aren't youngsters. A thirteen-year-old child on the set of a million dollar production isn't thinking whether the beetle in the bottle will breathe with one hole punched in the top. She's thinking about her responsibility to the studio that's paying her \$2000 a week."

Ever since she started to work at Universal nearly ten years ago, Deanna's intimate friends have always been older people. A young man Deanna's age would bore the daylights out of her. From thirteen on she was thrown with adults from morning until night. So she became an adult. "Look at Judy Garland," says Deanna. "She was brought up in a studio too, same as I was. And you couldn't ask for a nicer person." (Judy Garland, also 23, recently married her director, Vincente Minnelli, 38.)

The phone rang again. It was the gallery. They'd just whipped up a big beautiful red heart. Would Miss Durbin mind coming over and jumping through it? "It's bad enough to have Christmas in July," sighed Deanna, "but Valentine's too much." Before they could find an old Easter egg left there by Lon Chaney, I thought I'd better scram.



Vera Hruba Ralston, at right, and Esperancia Bauer, the girl he intends to marry, find John Wayne a most amusing dinner companion at the Trocadero.

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Portrait of Bergman

Continued from page 34

unduly sensitive, easily influenced, morbid. In real life, she is gay, normal, healthy, laughter-filled. In "Saratoga Trunk," she is a scheming, not-so-nice adventuress. In real life, she is circumspect to a fault. In "Spellbound," she is a woman doctor, a psychiatrist. In reality, the nearest she comes to being a doctor is that she is married to one. The shy, timid girl in "For Whom The Bell Tolls" is not the frank, direct, almost business-like Bergman her co-workers know. But there is one thing she does carry from her personal life to her performances—a certain warm honesty. All her characterizations have this.

Because of it, her fan letters are not the rank and file of Hollywood fan mail. She has never received a request for a picture of herself in a bathing suit. Instead, letters will inform her that bombers have been named after her, islands, airfields. She was voted "The Girl Back Home" by the Fourth Air Force. Men write to her about their wives, life at camp, loneliness. Ingrid regards these people as her friends. Every photograph she sends to a man in the service is personally autographed by her. She sent baskets to many men overseas with whom she has corresponded but whom she has never met. It was a completely unexpected gesture and a great surprise to the recipients. One wrote back from New Guinea:

"When I asked for your picture, I never expected to receive a package too. I have distributed the goodies among my buddies, but you may be interested to know that we almost let the chocolate melt rather than eat it! It became kind of a legend: the box that Ingrid Bergman sent. Soldiers came from miles around just to see it. I wonder if you will ever know how much this thoughtful gesture meant to us out here? If a complete stranger can remember us, particularly a girl from another land, then I begin to know why we are fighting on foreign soil."

People—all people, from every walk of life—feel that she understands. She is sort of a testing ground for democracy. One colored soldier wrote:

"War washes men up on shores far from home these days, far from things that are familiar. The life of a colored soldier is pretty well restricted, but your performances lift us up out of ourselves and help us get away to another land for awhile. The Army talks of 'morale.' Colored soldiers need it too. We need it to remind us that there are people like you, for whom we are fighting."

These things are strangely unlike the stereotyped letters most Hollywood stars receive. Those who write to Ingrid feel they know her. Because the indentifying keynote of Ingrid is her warmth, her humanness, her understanding. When these people read about Ingrid Bergman, they want to know that her personal life won't let them down.

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He is very proud of his wife. He is the one who insisted she accept David Selznick's offer to come to this country in the first place. The reason they aren't seen more together is because Dr. Lindstrom hasn't had a day off from his work—not even Christmas, New Year's, Sundays or Easter—for a year. They lead a busy life.

Ingrid likes it that way, for she could never be a lady of leisure with time on her hands. She can't stand idleness. Between pictures, she would go mad if she didn't keep busy. She never has to be asked to go on bond tours or to volunteer for the Hollywood Canteen or the Blood Bank, and right now she is in Europe with the Jack Benny troupe. The first day she is through working on a picture, she rushes right down to the headquarters and volunteers. It was no accident that she sold \$11,000,000 worth of war bonds. She worked hard. She's built that way. She plays tennis, rides, goes to the beach, cleans house, mends, cleans out the dresser drawers, irons—in a flurry of between-pictures activity. She never stays in bed mornings but always has breakfast with her husband and Pia at 7:45, Sundays included. There is nothing she dislikes quite so intensely as a day with nothing to do.

She lives very quietly. Her home is in Beverly Hills. It is a French farm house. For a movie star, it is not pretentious. It has only two bedrooms, no swimming pool or stables. There are servant quarters and a guest house. The most striking feature is a sixty-five foot living room. Red is her favorite color, and this is strongly evident in the interior. Even the living room drapes are dark red. It is the first home she has ever owned.

Until a few months ago, she lived in a small apartment in Beverly Hills. Her husband was finishing his medical studies at both Rochester and Stanford, so Ingrid lived just with her daughter, Pia. She had one maid, who lived in the apartment next door.

Your first reaction to meeting Ingrid

Bergman is that you like her very much. Then, because she has an unconscious reserve typical of her race, you feel a slight resentment that she does not take you right into the bosom of the family. She is polite, almost to a fault. But she keeps you at arm's length. She is hard to know. This is strongly contrasted with Hollywood cuties who call you "darling" and "sweetie pie" as soon as you say "hello." This is also contrasted with headline-hardened stars who talk about why they divorced their third husband, giving all the intimate details for America to digest with its morning coffee and toast. It's a matter of good taste.

Strange as it seems, this charm, naturalness and good taste were the things that started the Bergman rumors. Her reserve was classified as Garbo-like shyness. But Bergman is not shy. She is well-mannered, slightly withdrawn, but not shy. For instance, recently David Selznick opened a very exclusive wing to the studio commissary, a private dining room for the stars. The waitress asked Ingrid if she'd like to have a table permanently reserved there. "Only when I have interviews," Ingrid answered. "I don't like to be locked away. I want to be out in the commissary with the other people."

On the set, she does not stay in her dressing room. To the contrary, she is curiously eager about what is going on. She likes to talk to the technicians. She is very interested in the mechanics of picture making. The only time she stays in her dressing room is just before playing a very dramatic, difficult scene.

When writers meet Ingrid, they are so charmed by her dignity and good manners that they often write sugary-sweet descriptions of her. This has led to the belief that she goes around in an aura of sweetness and light. But she is not a sugary-sweet angel. She has her moments of temper and temperament. She wouldn't be an exciting, dramatic, interesting person if she did not.

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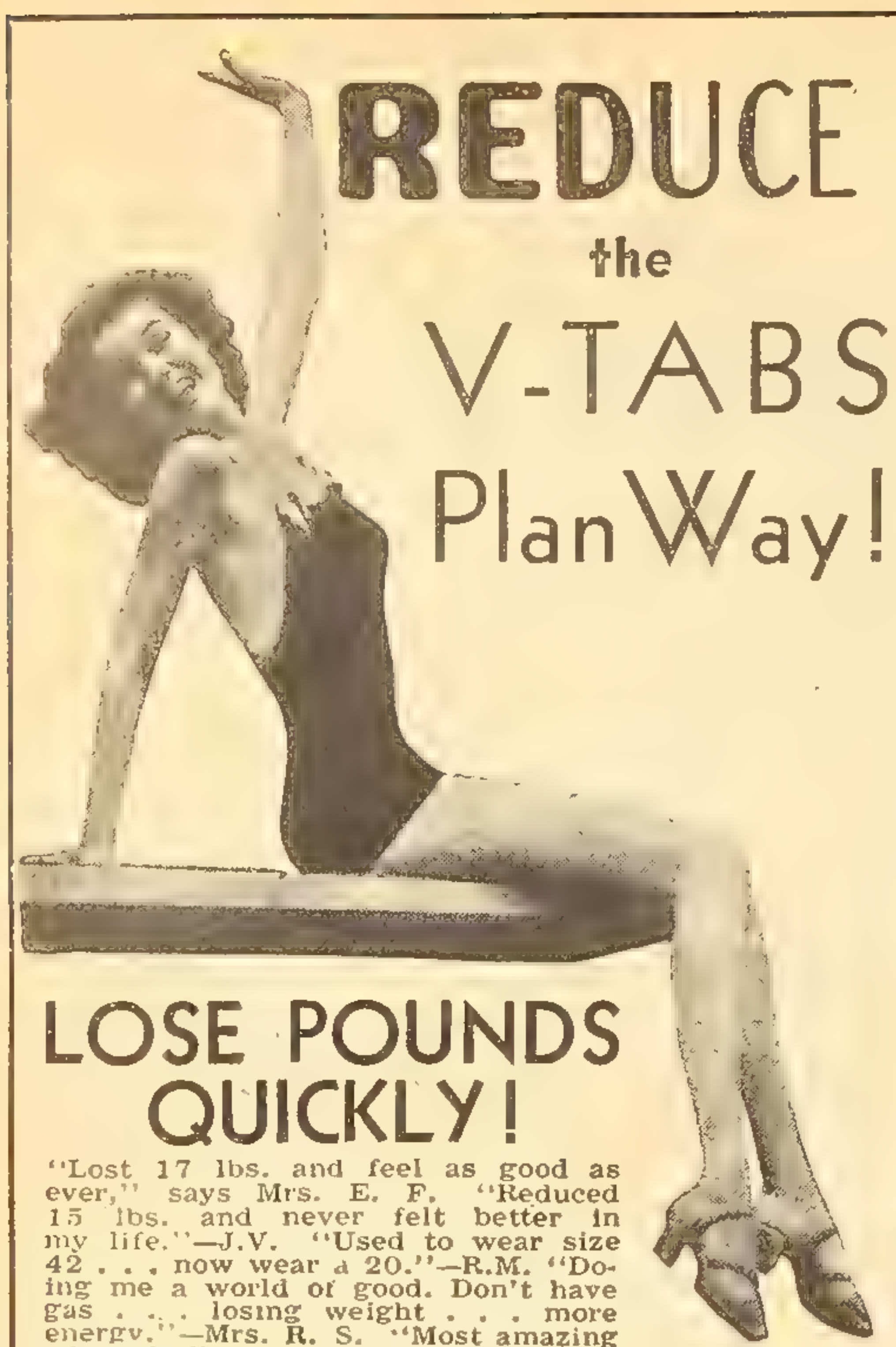
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thinks a scene should be played one way, and the director thinks it should be played another. Not that she throws china or screams like a Comanche, but she doesn't give in. She is quietly stubborn, and she generally gets her own way. "In a draw," she says demurely, "you can always do the scene both ways and then see which is the better when you look at the rushes. I don't believe in hysterics. There is always a way to talk things out."

She will also fight for certain rôles. Last year, she was very fed up with playing sweet heroines. She asked to play the not-so-virtuous *Clio* in "Saratoga Trunk." Warners wanted her for it, but Selznick was dubious. Her special charm, he felt, was her naturalness, her purity, the cleanness of her. "Why this sudden interest in playing bad girls?" he asked.

Ingrid was ready with a logical answer: "It's not just that I want to play bad girls," she protested, "but that I want to play interesting women, and authors always make bad women more intriguing!"

She did a right-about-face when she asked to play the nun in "The Bells Of St. Mary's." Leo McCarey was desperate to get her. "It's a very sensitive story," Leo told me. "I felt Bergman was the only actress who could say my lyrics."

But again Selznick was undecided. He has hand-picked her every picture, carefully weighed many offers, selected only the films he felt were worthy of her talent. "I thought you were against good girl parts," he remarked mildly. "Now you want to play a nun!"

Ingrid replied: "This is an interesting good woman. I don't mind being good if I can be interesting too!"

She approaches every rôle analytically. Director Alfred Hitchcock explains it this way: "Ingrid always wants to know what the character thinks and feels. She wants to know everything about the script, the situations, what I have in mind for the development. She has the intelligent approach to acting."

For Ingrid takes her acting seriously. The night before the Academy Awards she was so excited she couldn't sleep. She was as tense as a rubber ball. Despite the fact that all Hollywood was saying, "Bergman will win," Ingrid was nervous. It meant a great deal for her.

Last year as Jennifer swept by on her way to the stage, she had whispered, "I'm sorry!" Ingrid had replied, swiftly: "Don't you dare be sorry and spoil this wonderful evening!" She had been a gallant loser. But to lose again? Ingrid didn't trust herself to believe she had won the coveted "Oscar" until it was actually in her hands.

For weeks before the Awards, the stampede of rumors grew. "It's Bergman! Bergman will win!" But Ingrid didn't listen to the rumors, she listened to her heart. With an honesty rare among movieland's celebrated egos, she asked herself: "Am I worthy? Did I do the best job I knew how to do?"

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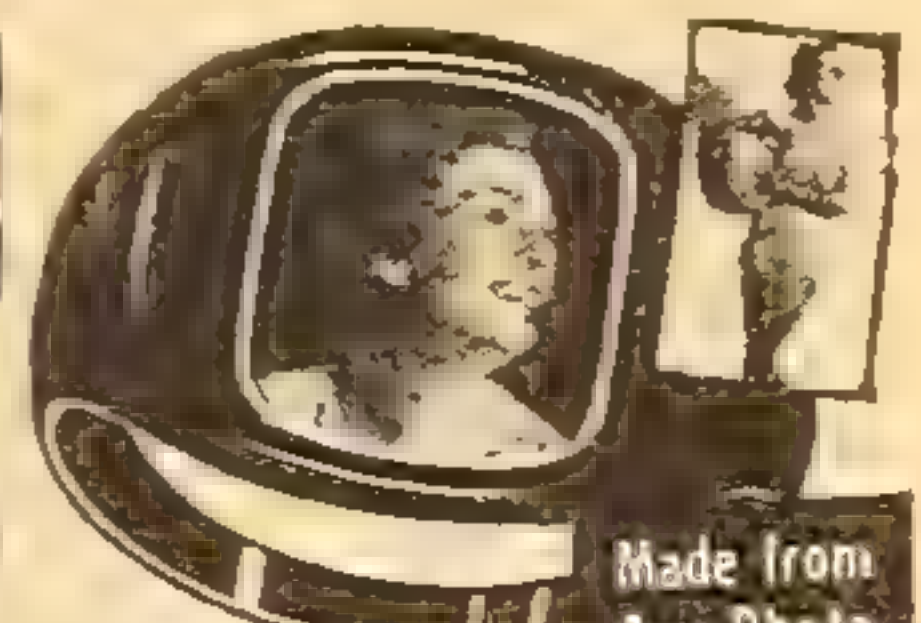
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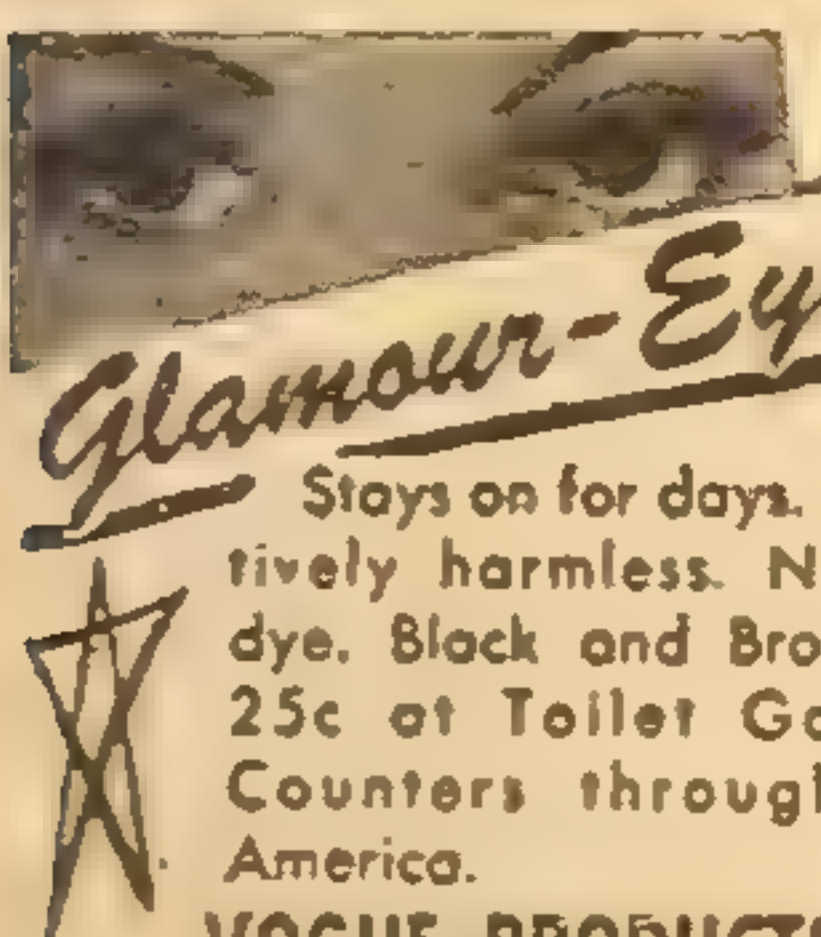
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Miss Curves Is Here Again

Continued from page 44

lessons in the drama and in screen acting. And then suddenly out of the blue one day, so the story goes, Mr. Hughes read the script of "Young Widow" which Hunt Stromberg had sent him, and said, "It's the best woman's part in ten years." So Stromberg got Jane.

"The rôle is highly dramatic," says Mr. Stromberg, "and relies entirely on acting and not at all on anatomy." (Sorry, boys, but that's what the man says.) Jane plays a young woman whose husband has died overseas in this war, and to keep herself from going to pieces in her grief she returns to her old job of newspaper reporting. ("Imagine me being a newspaper woman," Jane said to me with a giggle. "I can't spell and I can't remember anything five minutes after it has happened." Oh that's all right, Jane—neither can a lot of us.)

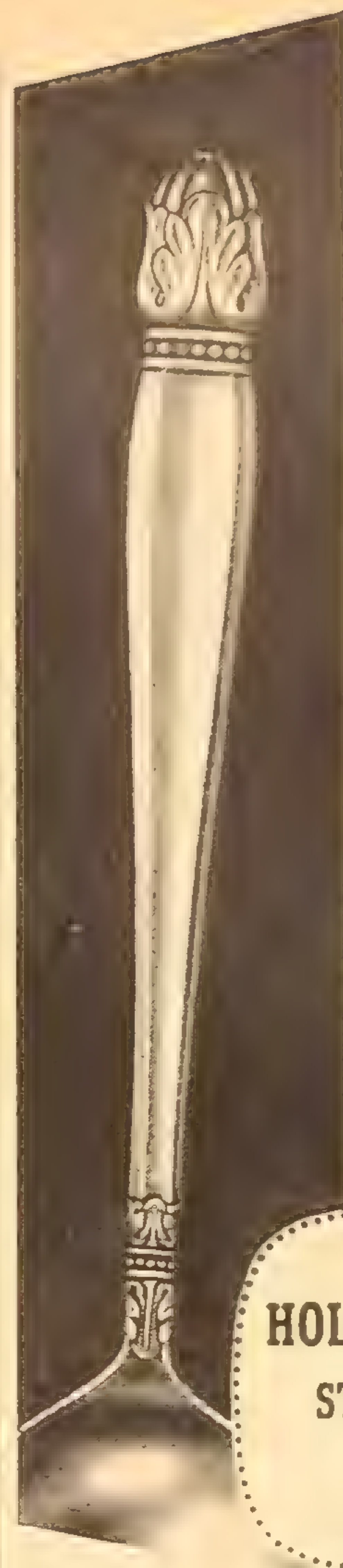
And, boys, this will break your heart. Jane wears tailored suits. Nope, not even one little sweater. "I can't look dramatic in a sweater," says Jane, and at times like that of course you could cheerfully kick her teeth in. Well, when the boys in the publicity office heard that Jane was going to be fenced in in tailored suits they were mad enough to spit. "Let us not kid ourselves," one of them said to Mr. Stromberg, "in these suits it ain't so good."

And when his desk was promptly deluged with protesting letters from the G.I.'s Producer Stromberg decided that maybe it wasn't so good either. So he decided to slip in a bathing suit sequence. Don't tell Mr. Hughes, please.

"Fred MacMurray came on the set this morning," Jane told me with a pretty pout. "He said he thought today was the day we were going to shoot the swimming pool scene. I don't know when we'll get to that scene. They don't seem to be able to find a bathing suit they like on me. They keep testing me in a new one every night." (The camera boys, as you have no doubt gathered, are not goons. I hear that their wives will be darned glad when the picture is over and they can have dinner on time. What with Jane Russell and Marie Wilson both in the picture—well, those boys are certainly devoted to their work.)

I asked Jane what she has been doing the four years she has been away from movie sets. I know it was hard for the screen to do without Jane, but was it hard for Jane to do without the screen?

"I married two years ago last Easter," Jane said. "Soon after we married Bob was sent to a camp near Columbus, Georgia. I went to Columbus to be with him. I was on layoff that Summer and, like all young married Army couples, I guess, we just didn't seem to be able to live on Bob's Army pay. So I took a job at a beauty parlor in Columbus. I had a private booth, and for a dollar I'd give a complete Hollywood makeup—Jane Westmore, I called myself. But as I had to split the dollar with the management I couldn't make much out of it. Later I stayed in a stand in the middle of the main street and sold bonds for \$15



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a week. The stand was made in the form of a tank, and I'll never forget how sweltering hot it was inside."

A few weeks before Jane started work on "Young Widow" her husband, Bob Waterfield, former UCLA football star, was discharged from the Army. Bob is back at UCLA now. He hopes to get a job next fall as a football coach at a college or high school not too far from San Fernando Valley. The Waterfields recently acquired an acre in the Valley, a gift from their family, and are busy these weekends landscaping, planting, and planning their post-war home.

"I want only a few rooms, but I want them large rooms," said Jane. "And the living room will have an immense fireplace. I love to sit in front of a fire—even in the middle of Summer. I'll do all the decorating myself. I started out to be an interior decorator long before I ever thought of becoming a movie actress. I hate boxy-looking modern furniture. I like chairs and couches that are graceful and comfortable. If I can't find the kind of furniture I like in the stores I'll simply buy old furniture and upholster it. "Upholstering," she continued, "is my hobby." (And so help me she said it with a straight face.)

"How did it happen to become my hobby? Well, I was doing over a room for one of my girl friends several years ago. She had a couch that just seemed impossible. I decided to cover it—and realized that I didn't know what I was doing. I investigated and found out that I could take a course at night school."

Next to upholstering and interior decorating she likes gardening. "She's planting avocados," one of the publicity boys had already told me, "that's like carrying coals to Newcastle." When I asked Jane about those avocados she said no, it wasn't avocados, it was alfalfa. But she has planted all kinds of vegetables except turnips. Turnips she hates.

Jane is a tall girl, stands five feet seven inches. And weighs 130 pounds. She has dark brown eyes and brown hair which give her sort of a sultry look. But she isn't sultry at all. She's friendly and chatty and even wholesome enough for Boston to like her. Louis Hayward, co-starring with her, and Ned Marin, directing her, are helping all they can to build up her confidence in herself as an actress—after all, four years off the screen is a rather shattering experience when you are young and beautiful and ambitious.

Jane's pretty sore about some of that art that the lens boys took of her when she was making "The Outlaw." She carried on a feud with some of them for several years, but all is forgiven now.

"I knew from nothing in those days," she said with a grin. "Whatever the boys told me to do I'd do. When they'd tell me there was a pin at my feet pointing toward me and I'd better pick it up for good luck why I'd bend over and pick it up. But they can't pull any tricks on me now." Wanna bet, Miss Russell?

Al Bloomingdale and Horace Schmidlapp (Carole Landis' Mr. Schmidlapp) are trying to persuade Howard Hughes to let Jane do a play on Broadway. "I'd be scared to death," says Jane. "And, anyway, what could I do on the stage?"

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Fans' Forum

Continued from page 12

Maybe I'm just by nature not a very intelligent person, but it is beyond my range of understanding why an actor with as much personality, talent, good looks and charm as Robert Mitchum has not long before now attained the recognition he so rightly deserves.

Bob Mitchum, as the Naval officer in "Johnny Doesn't Live Here Any More," made a picture very enjoyable which, in my estimation, would otherwise have been a dismal flop. Here's to better breaks for Robert Mitchum!

GLORIA HAXTON, Olympia, Wash.

EDITOR'S NOTE: Your favorite has a grand rôle in "Story Of G.I. Joe." You'll want to see it!

P-u-l-l-e-a-s-e! Won't someone come to the rescue of "Poor Vincent" Van Gogh?

I have just read that Warners have bought "Lust For Life," that grand biographical novel by Irving Stone on the life of Vincent, the artist, and who (of all people) do you suppose they plan to cast in the leading part? John Garfield! Not that I have anything against this actor; but how, in the name of heaven, can he step out of character to the extent of portraying this Dutchman with the tenderness and sensitivity that "Poor Vincent" deserves?

Surely there are thousands of art lovers who will rise up in protest in Van Gogh's defense, and eagerly look forward to this picture starring perhaps: Paul Henreid, or Helmut Dantine, or John Dall—but please—not Johnny Garfield.

HILMA BARRETT, East Orange, N. J.

HONORABLE MENTION

Why, oh, why doesn't a star keep top billing after she or he has had it once? Janet Blair, one of my favorites, has been getting star billing since "My Sister Eileen." She was co-starred with Cary Grant in "Once Upon A Time." Along comes the Hayworth starrer, "Tonight And Every Night," and she gets second supporting billing. Lee Bowman, after starring in "The Impatient Years" got first supporting billing in the Colman starrer, "Kismet."

Charles Coburn, Susan Hayward, and Lucille Ball have all lost star billing after once having it. Can you help me? I'm all confused.

RICHARD MASON, Arlington 74, Mass.

After I read Clark Gable was returning to the screen, I thought of how I always wanted to see him in a rôle as a father.

Whenever I've seen him, in "Gone With The Wind," "Honky Tonk" and others, I've often thought of him in that rôle surrounded by loving children and seeing and solving every-day problems for them. Please put Clark in a father rôle!

SHIRLEY L. POKELWOLDT,
Niagara Falls, N. Y.

I wish to express my gratitude to Orson Welles for making records of "The Merchant of Venice." No one can realize the help they are in understanding the Shakespearean plays until he has heard them.

There is no individual on earth today that could portray the character of Shylock as Orson Welles does.

Later in my schooling I will study "Hamlet" and "Macbeth," for which the school also has the records. I am looking forward to this.

I thank you, Orson Welles, with all my heart.

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